

THE ETUDE

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Station E. T. U. D. E.

In the most approved American slang your editor is "Up in the Air." In other words, he has actually owned a radio set for some time and has already done the customary fussing with it, together with a great deal of thinking about the radio in its connection with the future of music in America.

It came about in this way. The editor stopped in at a little radio shop and the anxious dealer turned a few knobs. The first thing the editor heard was one of his own songs coming out of the great ether. The next thing he knew was that he had bought the set.

Then he proceeded to get a very bad radio cold—a disease not yet recognized in standard works on pathology. That is, he found that distant stations "came in" about the usual time to retire. Divesting himself of his coat and vest, he would get Pittsburgh; minus the collar and necktie, he would reach Cincinnati; sans shoes, he would listen in on Detroit; but by the time he reached Davenport, Iowa, he was frozen to the marrow and spent the next week barking and sniffing.

Meanwhile came the surprise that under proper conditions music was transmitted quite marvelously over the radio. Whatever may be the improvements in reception and transmission in the future, it is already a fact that apparatus is procurable at a reasonable price which is almost "fool proof," very durable and designed to convey the best music almost as though one were in the same room with the performers.

This radio age has come with such a rush that everyone is dumbfounded, except the small boy expert who can explain everything. Its value to music, like the talking machine, is too great to even estimate.

Both the talking machine and the radio have their own fields. Possibly if the radio had been invented first and the talking machine last, the talking machine would seem even more marvelous to us now. Both are necessary adjuncts to the modern musical home. The talking machine has great educational value because when one buys a record he has a permanent masterpiece that he may hear when he chooses and as many times as he chooses, even long after the composer and the artist are dead. This is truly a marvelous thing. The editor has employed a talking machine in his home for years and would not know what to do without it. It has become as staple as the kitchen stove. There is hardly any better fun than playing, let us say, the Schubert Unfinished Symphony as recorded by a great orchestra and following it over and over with an orchestral score.

Then radio, on the other hand, unlocks the doors of space. The wonder of sound is the marvelous rapidity with which it travels. Thus we get, in a few seconds, music from distant points that would take days to reach in the fastest automobiles. Mr. Victor Saudek, of Station K. D. K. A., has an excellent article in this issue. There is as yet no Station E. T. U. D. E., but we want our radio friends to know that we are with them in their delights and distresses.

More Pianos Being Manufactured

The automobile industry is not the only thing indicating an enormous expansion. In 1923 (according to the report of the Department of Commerce) there were pianos to the value of \$111,144,808 manufactured in the United States, or 51 per cent. over the quantity manufactured in 1921. In other words,

we are putting out in our country about \$2,000,000 worth of pianos a week. This indicates that the figure often quoted by THE ETUDE in estimating the American daily expenditure for music as about \$2,000,000, is probably a little low.

If the radio were considered a musical instrument (and the chief interest in the radio is the musical progress heard over it) the \$2,000,000 figure might easily be doubled. Music has become one of the foremost industries of the new world.

Mexico and Australia are our biggest export customers for pianos, but, according to the Music Industries Chamber of Commerce, most of our American-made pianos are purchased at home, since the total number of all pianos exported is 799 (value \$253,644).

Is the Day of Thumping Past?

THE Chevalier Antoine de Kotski, a Polish pupil of John Field, lived to the age of eighty-two and spent most of his life as a touring pianist. He was a virtuoso possessed of an exquisite delicacy of touch and really good taste. But the public would have none of this. It wanted to hear the piano roar and, consequently, de Kotski made it roar. To this end he wrote a very mediocre parlor piece called "Le Reveil du Lion." Nightly de Kotski waked the lion from its slumbers. His public applauded and furnished him with bread and butter.

Nowadays no pianist of standing could "get away" with such nonsense in any centers of culture. In fact, the day of piano pounding seems to have gone. *Gott sei gedankt!* It would have passed long ago if John Sebastian Bach's son Friedemann had had his way. Read what he says about the proper way in which to perform his father's *Concerto in D minor*:

"Thumping and loudness is not the true interpretation of this work; for it must be remembered that the composer was a true poet as much as a great contrapuntist. He wanted the instrument to sing and not to groan in the hands of the player."

Is Jazz the Pilot of Disaster?

THE sociological significance of music at this time, when regarded from certain aspects, is horrific. The kind of music employed most by the general body of mankind must have a powerful influence upon our whole welfare. We have gone through an orgy of Jazz, a saturnalian musical revel such as the world has never known. THE ETUDE has given extensive and we hope, entirely fair, consideration of the problem. The vote of our readers upon this subject is presented later in this editorial. We conducted this discussion because we recognized in Jazz a general kind of danger in some ways too big to measure with words. We realize all the delight of sprightly, inspiring rhythms, of fresh tone colors, introduced by Jazz instruments. On the other hand, we know that on thousands of dance floors all over America tonight, any one who cares to investigate will witness in public dances of the most wanton character, dances that would have been suppressed in a low burlesque show only a few years ago. These things are inspired by Jazz and maintained by Jazz. Remove the music and they could not exist. Yet the whole land from coast to coast is still in the throes of this form of musical epilepsy. If you doubt this, "listen in" on the radio any night.

Tap America anywhere in the air and nine times out of ten, Jazz will burst forth. A great deal of this may, of course,

be a background of entirely innocent fun. It may bring great and enlivening stimulation to hard workers who need just that thing. On the other hand, we know that in its sinister aspects, Jazz is doing a vast amount of harm to young minds and bodies not yet developed to resist evil temptations. This is no mere editorial bias. Fortune has cast us into deep life channels and we have come to regard these problems in their relation to the cosmic scheme of things. We know that good music, allied with good morals and ethics, has an edifying and purifying value to the state, particularly when inculcated in the minds of children by some such plan as "The Golden Hour," which we have promoted persistently for many years.

It is a source of great and deep gratification to witness *Collier's Weekly* and other magazines inaugurating attempts to reach this goal. It is now being widely recognized as the most serious of our national aims. What our children are to-day, that will be the America of to-morrow. Nurse them solely upon the inebriated rhythms of Jazz and what may we expect for our future?

How seriously this problem is regarded by scientists may be seen in the following statement made to the *New York Times* by the eminent Professor of Neuropathology at the New York Post Graduate Hospital, Dr. M. P. Schlapp, who is also the Chairman of the Medical Board of the New York Children's Courts—a court which is constantly confronted by thousands of cases resulting in part from the condition we have described. Dr. Schlapp says:

"We are headed for a smash in this country, if we keep on the way we are going. There is a curve in the emotional stability of every people which is an index of their growth and power as a nation. On the upswing the nation expands and prospers and gains in power with the normal development of emotional life. Then comes a time when emotional instability sets in. When it reaches a certain point there is a collapse. We have almost reached that point. This emotional instability causes crime, feeble-mindedness, insanity. Criminal conduct is a pathological matter, just as are these other disorders.

"Our emotional instability is the product of immigration, automobiles, jazz and the movies. Foreigners who have come to America have left a peaceful, orderly life without any particular emotional shock and have been plunged into a nervous maelstrom. A mere uprooting of their former lives is enough to cause considerable emotional disturbance, but this is heightened by the enormous increase in the nervous stimulation and shock of American life. It is bad enough for Americans, but far worse for those who have not grown used to it. The tremendous growth of pleasure automobiles and moving pictures in this country compared with others and the phenomenal sweep of Jazz across the country have drained off far more nervous vitality from our people than from those of other countries without putting anything in the way of energy into the reservoir of our national strength."

Perhaps this is the explanation of America's enormous crime rate at present. Perhaps this reveals why our murder rate is twice that of Italy and seven times that of England. What will it be in 1935 unless it is stopped now at the source, in childhood?

As a result of *THE ETUDE's* "Jazz" issue of last August, we have received a large number of opinions upon the subject from our readers. Some wrote excellent little articles but we think that the subject has been sufficiently aired in *THE ETUDE* and so many excellent articles were presented that it would be almost unfair to publish only one. The result showed that about *twenty-five per cent.* were in favor of the "better kind of Jazz," while *seventy-five per cent.* were emphatically opposed to Jazz.

One reader drew this picture. On one side was a desolate old back yard, filled with rubbish, tin cans and weeds, representing Jazz, with a beautiful sunflower growing out of the heap representing "the better kind of Jazz." On the other side was a glorious garden representing good music, beautiful music.

We must admit that the comparison was a powerful and

fairly accurate one. However, the original and interesting "Rhapsody in Blue," the Victor Herbert "Serenade Suite" (written for the Whiteman Orchestra) and many similar numbers played by the unique orchestral groups which record for the talking machine companies, rise so far above what is known as "Jazz" that they do not deserve to be classed in the same category. They represent a new note in the American music most welcome to jaded ears.

No Good for Anything But —!

THIS letter arrived on the editor's desk this morning:

"My employer insists that a musician is no good for anything but music. Will you please give me your opinion on this matter?"

The writer has appealed to the wrong oracle, because the editor is proud to point to two decades of service as a professional musician and as a teacher before becoming editor of this periodical. He may be prejudiced. He may have his opinion so warped that he cannot see fairly and squarely the attitude of the employer mentioned.

We think that we realize very clearly what the employer meant. There is a certain type of emotionalized youth who is none too fond of what the world calls work. He is not like the old tar who went to the ship's surgeon and said, "Doctor, I don't know what's the matter with me. I eat well, and I sleep well, and I feel well; but as soon as I see a job of work I'm all of a tremble."

Oh, no—this youth likes to work and he works enormously at anything that entertains him. Unfortunately he is so absorbed in being entertained by his work that he soon gets the idea that he can do nothing else.

Explain to such a lad that, if he desires to succeed in more practical things he must work just as hard upon them as he does upon his art, and he refuses to understand and becomes defiant. He lives in a land of phantasy and dreams. He becomes childish in his view of humanity and useless in almost any rational enterprise. But do not blame music or art for him. He is really a case for the psychopathic specialist.

There is no reason why a normal person with great life ideals cannot study music, become a musician, and at the same time succeed splendidly in a business career. We know literally hundreds of men, to whom music means as much as business, who have become famous. Music seems to stimulate the right kind of a business mind. To some men it is like champagne. It builds up enthusiasm, develops nervous energy, enkindles ambition and increases the business man's output. Indeed, with some of the most active business minds of the country, music has been indispensable. Else why have so many granite-minded merchants seen fit to give millions and millions for the cultivation of music?

We know of the many instances of musicians who have switched from the professional field to business and are now holding some of the highest business positions in the country—possibly far more lucrative and important parts than the employer who sponsored the statement which heads this editorial.

Inane Encores

WITH many people the encore becomes a habit. We repeatedly hear performers encored, when they have not done especially well, and largely because it is the custom to encore. This is no prop to art. The abuse became so great that most of the great orchestras refuse to permit encores. In London, Dame Clara Butt recently sang at an orchestral concert in Albert Hall. Her reception was as customary, and then the encore hogs got to work. After the fifth encore, a self-reliant Britisher rose in the gallery and shouted, "I came here to hear the orchestra." The *Scottish Musical Magazine* rightly comments, "No singer has a right to take five encores." We should think that no audience has a right to demand them.

London, New York, Paris, Chicago, Berlin, Boston, Rome, Philadelphia, Melbourne, San Francisco and other great music centres of the world, will be represented in "The Etude" for 1925, by many of their greatest musical authorities.

Errors That Young Pianists Make

By the Famous Russian Piano Virtuoso

MARK HAMBOURG

This article is the third in the current series written by Mr. Hambourg for "The Etude". The others appeared in October and November.

It is sometimes useful to comment upon the most ordinary faults to be found in young pianoforte students. They occur to one who is constantly being asked to listen to their playing. I shall, therefore, enumerate some of the most salient errors which I am continually detecting in the performances of the students who come and play to me.

First of all, I would mention their habit of playing much too difficult pieces for their technical capacity, which fault generally ends in the humiliation of the performer. Many teachers give their pupils such pieces to study as are only possible of proper performance by a master, and allow them to play these without sufficient preparation. Then the pupil gets into the bad habit of breaking down, slurring over difficult passages, and generally deteriorating his technical powers in vain efforts against odds too great for him. This very pernicious fault mostly arises from over-ambition on the student's part and cannot always be blamed to the teacher. The student wishes to shine in some well-known masterpiece of great difficulty and persuades his professor until he allows him to learn it against his better judgment. Anyhow, these cases of premature ambition almost always defeat their own object and, by causing over-strain, over-anxiety, nervousness, prevent the student from doing himself justice at all or making advancement.

Learning Pieces Too Quickly

The next error I have noticed is that of learning pieces much too quickly. Music for performance should be learned slowly, dividing it into sections of from eight to sixteen measures at a time, thoroughly digesting these before proceeding farther, and not dashing through the whole piece in a slipshod fashion. Often I have found that, when asked to repeat some measures of the piece they have been playing, students are quite incapable of starting anywhere in the middle of the music; they can only start all over again at the beginning, or at an obvious double bar repeat. This is because they do not really know their music inside-out, they have learned it only superficially. If one really knows a piece well enough to play it before people, one should be able to begin playing it at any bar in any part of the music. Consider this a most important point in pianistic education.

Serious students, as a rule, also do not give their attention nearly enough to playing before people. They study, study, study, and practice, practice, practice, by themselves, or for their own teacher, and find they are getting on beautifully; and when at last they have once to play to a larger audience, the demon of "nerves" takes possession of them, and they go all to pieces. Of course, some people undoubtedly possess more temperament for playing before an audience than others. But there is a large element of habit in it, and the student who acquires this habit as soon as possible, from constant playing to people, gains a confidence and a mastery of his means of expression which cannot be too highly valued. Very often students fall into terrible errors and difficulties through their own initial fault of not bethinking themselves to choose the very best available teacher to start with. This is such a very essential point, for bad teaching can do irreparable harm even to the most talented.

Listen to What the Teacher Says

Another thing I have noticed with students is that, while having their lesson, they are so anxious to keep on playing that they do not really listen to what the teacher is saying, or merely listen perfunctorily, while only longing to play over again, the passage which is being corrected. I have often heard a pupil, after having been stopped by the teacher and told he was playing wrongly, just repeat the whole of the music in exactly the same way as he did before, having not really taken in at all what was said to him in criticism. He was so intent on playing as much as possible that he had not comprehended at all what the teacher wanted. Therefore, students, do not during your lessons commit the stupid error of trying to play all the time, or to quickly repeat a corrected passage! But listen quietly and attentively to the advice of your professor, and think it over well before trying to repeat the music according to his directions.

Many strange and garbled performances are given too by pupils, through neglect of searching for the best fingering, especially in awkward places. Fingering is enormously important on the piano. If correctly applied, it not only imparts agility but also improves the quality of the tone. It is one of the commonest errors of the young to get all tied up into inextricable positions on the keyboard, through lack of study of the easiest and most obvious fingers to use in certain passages.

Exaggerated Movements

Another most irritating fault is tremendously exaggerated movements with the arms while playing. And not only the arms, sometimes the head, the shoulders, the whole body are distorted to help the student express all his emotions and his difficulties. But, does it help? God forbid! It only dissipates the energy which should be concentrated on the wrists and fingers, and on the manipulation of the keyboard, to expend it in gestures which have nothing to do with pianoforte playing. This is not to say that all exuberance and show of pleasure should be debarred from performance, but that is a different matter from throwing oneself about and making faces as though in extremes of pain, like many young players do!

I have not yet mentioned the worst of all faults and the commonest, namely, too much pedalling. Oh, you poor "Soul of the Piano"! How you are abused! Dissonant harmonies slur into each other, heavy murky chords and passages dim the musical atmosphere, unclear tone pervades, all through your agency! Therefore, students, do, I beseech you, keep your right foot with mercy off that alluring forte pedal which helps you to drown your difficulties in bad places, but which can so spoil all you do! Study its effects, and its applications with the greatest care and precision, that it may be really a source of strength and sweetness to you, instead of the worst of weaknesses.

Listening

In connection with the pedal, I must notice the small amount of care and attention given by most students to quality of sound and fine tone production. They do not seem to listen enough to what they do. As long as the notes are correctly played, so many pupils seem to think of nothing else. Yet this is where real playing only begins. The notes must be properly learned first of all, in order to begin to study how to play the music by adding beautiful tone and color of sound.

And rhythm, the sauce of every interpretation, what flabbiness, what lack of outline where it is absent! Great attention must be given to it; no note must be held longer than its true value; every bar must be made to feel the rhythm's pulsating beat.

Scarcely a student that I ever heard gave nearly enough attention to scale playing. After all, most of the running passages in piano music are but elaborations of scales, yet many times someone will come and play a *Ballade* of Chopin with pride; but ask him to play a simple scale, and behold, he cannot begin to! Therefore it is better to learn the early works of Bach

and Beethoven before attempting Chopin and Liszt, because in the simple clear technical passages of the older masters the progress of the young student can more easily be noticed and his progress in scale playing and finger technic better be displayed.

Better Play One Piece Well Than One Hundred Poorly

It is the idea of most pupils to learn as many pieces as possible, not caring very much whether they play them with exactitude, as long as they are able to show a smattering of all sorts and kinds of music. This, too, is bad, for it should be the great aim of the learner to give a perfect performance of one piece, rather than slap-dash through a whole repertoire. To be able to play one work almost to perfection will advance the student more and he will learn further from the effort at complete mastery than any amount of superficial knowledge of much music will give him. I am, of course speaking purely from the point of view of learning to play the piano well. Naturally it is a good thing for the general musical education of the student to be developed as widely as possible, by getting to know all kinds of music. But from the standpoint of performance, perfection in one piece is the most important and hardest thing to attain, and should be striven for most earnestly.

I also find that too often the learner is so completely wrapped up in his own work that he takes little interest in, and neglects to go and listen to good concerts. This is very much to be deplored, as he can gather so much to his profit from hearing others play. The education of hearing first-class concerts is a very necessary part of the student's development.

As fast as I write, there come constantly to my mind more and more of the faults which are general amongst young students. It is quite depressing to think of how many there are; yet, if these did not exist everyone would be a master at once and would scarcely need to learn! The next thing that occurs to me is the bad habit of adding chords to octaves in the bass part, so as to amplify the tone and make more volume. It is a very reprehensible practice however, as it overloads the symmetry of the harmonies and produces heaviness of atmosphere. Then, also, neglecting to bring out bass accompaniments which are necessary as a foundation to support the melody, and vice versa, the fault of producing a too heavy elephantine bass which swamps the right hand's part, these also are very tedious and common faults. So is the one of playing chords with one hand always attacking slightly after the other. Students do this who suffer from an excess of pleasure and emotion while playing; and, in their enthusiasm to get everything they can express into the music, their intensity makes them drag one hand after the other. The danger of this very amateurish error is that it becomes so quickly a habit and is very difficult to break away from. For the ear of the player gets so accustomed, after long indulgence, to it that he ends by being unable to detect the annoying want of simultaneousness in the striking of his two hands.

Dry, Hard Tone

I have still two more faults in my mind. One being the dry hard tone that is often forthcoming in staccato passages, the fingers performing an action like pecking at the keyboard, accurate and correct maybe, but extremely uninteresting to listen to.

The other fault is keeping the hands glued to the piano, not lifting them off enough, which lifting gives so much freedom, lightness, grace, and helps suppleness of technic. The raising of the hands from the keyboard at certain places is to the pianist what the taking of a new breath is to the singer. It gives renewed life to everything, and strength to continue. And on the piano it is so easy to lift the hands at times, as the pedal is there to hold on notes to their full value, and give respite for the relaxation of the tension by the brief removal of hands. Many young students play with their fingers, wrists, hands, arms, everything, stuck to the keyboard, afraid to release their position for one moment, especially in difficult passages, thereby making everything look and sound labored and stiff.



MARK HAMBOURG

I will end my category of faults which beset the pupil by giving an instance of how necessary it is not to lose presence of mind in the nervousness which devours the novice in public. A very young pianist was making his debut at an important concert and dashed on to the platform when his turn came, feeling as though his brain had temporarily left him for a voyage to the stars! When he sat down to the piano, he found that the chair was placed too far away from the instrument for him to reach the keyboard in comfort. For a moment he looked absolutely non-plussed, miserable,—then suddenly he began seizing the piano and straining every muscle to bring it towards him, instead of simply pushing his chair nearer the instrument. He was so flustered he no longer knew what he was doing. The audience began to laugh; they enjoyed the unusual tussle between the piano and the player. The piano won! It was inexorable, it refused to budge. The pianist retired defeated, humiliated, to seek for his lost presence of mind.

A "Limbering-Up Exercise"

By Izane Peck

FINGERS will get stiff—from many causes. Even those customarily very flexible will have their days when they need a "lubricant."

Here is my one "best exercise." It will not eliminate all awkwardness by magic, but will produce a marked limbering up of unruly fingers. The exercise is a simple one, consisting of the first five notes of all major keys taken chromatically—scale of C, of D \flat , of D, of E \flat and so on. The original exercise was given me by Mr. John Hattstaedt of The American Conservatory. I use it with some adaptations as follows:

Ex. 1



Each group of five notes, in all the keys, should be given this rhythmic treatment.

High finger action brings the best results. Also try for equality of touch. After the exercise can be played slowly with ease, attempt it with your eyes closed. When you can do that without a mistake you will have added a bit of key measuring knowledge to your finger agility. This exercise is especially good for the weak fourth fingers.

Repose in Teaching

By Aletha M. Bonner

How often do we find teachers keyed up during a lesson period to what they call "highest pitch." They walk the floor, wring their hands, or give way to other forms of perturbation, which in turn only tend to muddle the brain of the pupil and to upset an otherwise well-balanced equilibrium. Nor is this the most harmful result of such a display of "nerves."

Of all the arts, music is said to be the best language in which to express an ideal. In view of this fact, we ask the question: "Can such a colorful language be grasped by a pupil who is reduced to a state of trepidation through the agitated antics of an instructor?" Frankly, there is but one answer; namely, the musical vocabulary will be too limited for self-expression by such a student, rather will the phraseology pertaining to the art be merged into a tumult of disquieting notes.

Music, therefore, demands repose on the part of those teaching its language. It calls for controlled nerves, for sane emotions. Let us heed the call.

Just Wondering

To the ETUDE:

I had been without a piano for eight years, except the few and far-between visits I made to my old Kentucky home; and, really, it required all the nerve that I possessed to keep going. I was so far behind; but I persisted, and a few months ago when I paid my daddy a visit all the friends and relatives were eloquent in their praise of my playing.

I am just wondering in how many homes there is a piano with no one to play it, that could be turned over to some ambitious one who, for some cause or other, has no piano.

JULIA STOEBE CARSON

The Playing Class

By Patricia Rayburn

EACH music student should have three to five, or even more, selections ready to play in good form at all times.

The child, however, cannot be expected to keep these in good shape solely by his own efforts; and the wise teacher will make provision for such work other than the mere instructions to review now and then. This is best done by holding, about every two weeks, a "playing class."

This need not be advertised individually, but mention should be made of it in your regular cards and advertising matter something after this manner: "The second and fourth Thursdays of each month, at 4 P. M., Playing Classes. The pupils, their parents and any others interested may be present."

The affair is very informal. A child may be stopped, corrected, or made to play the number several times in order to secure a desired result.

If your pupils can do this good-naturedly and without venom—for any good effects will be obliterated otherwise—ask them to criticize constructively the performance of their fellow pupil. Children and young people in general are keen observers, and valuable suggestions will often be made.

In this manner each child will be able to retain a good repertoire in good condition, so that, whenever he is called upon to play, he can respond immediately and make a credible showing.

Touch and Hearing

By E. Constance Ward

Do you ever consider what a strong sympathy exists between the senses of touch and hearing, but at the same time how their development in conjunction with each other is often to a great extent neglected? To a musician the sense of hearing is of paramount importance; still, in spite of that, how greatly we rely on the sense of sight to guide our fingers and hands during our practice as musical executants.

Supposing your sense of sight were suddenly to be lost, would you be able to continue playing your usual favorite works? To some extent, probably you might do so; but soon hesitation would come to the fingers, they would miss their guiding friend, the eye, to tell them the exact spot where they must be placed.

Now, as an experiment, try a little diversion during the practice time. Out of one hour devote two periods of five minutes to playing with the eyes closed. Commence with a very easy combination of notes, a scale is excellent; decide on the kind of touch you wish to use and concentrate on that, and the tone produced; let the fingers feel their way guided by the ear, and your knowledge of the construction of the scale.

On the piano, the amount of key resistance will be more acutely felt in this way, legato and staccato more easily felt and judged, and the ear will become capable of a much finer discrimination of tone quality. After the scale, take the simple extended chords and get used to spacing the different intervals with the fingers, each hand in turn. Then play firm chords, same position of chord to be repeated through four or five octaves, each hand separately, so as to bring arm movement into play, trying to pass over the intervening notes in one arched leap of the hand, the arm moving laterally along with it in an easy position, no cramping to be allowed. Practice this first with the eyes open in order to get the correct position at the piano and gauge the distances of the hand movement from one octave to the next. This you will find quite a difficult exercise with the eyes closed, though you may do it with comparative ease with the eye to guide your movements.

The fingers must endeavor to retain their relative positions through each successive octave; and the hand, being carried by the arm, must learn to judge the distance and to know just when to descend on to the notes. You will soon learn the feel of the hand for different chords, and the association of the sound with the touch will strengthen the ear for distinguishing various sounds in combination. Also the fingers will become much more sensitive to gradations of touch in tone formation. This practice with the eyes shut will be found to be quite fascinating, the powers of concentration will improve immensely, and memory will become more reliable.

The Finger Elastic Touch

By Olga C. Moore

THERE are times when a pianist's fingers feel as "stiff as clothes-pins." In young students, it may be the lack of sufficient practice of the right kind; in advanced players, it may be because "out of practice."

One of my pupils is a stenographer, who complains of this stiffness. Now we know there is a vast difference between "playing" on a typewriter all day and playing on a piano. So when a stenographer takes a piano lesson in the evening, after operating a typewriter all day, it is easy to see which "touch" predominates.

For this peculiar "musical rheumatism" I have prescribed the *finger elastic touch*. One may practice merely a five-finger exercise or the scales with this touch. It is made by setting the hand in rounded position lightly on top of the keys. While balancing the hand, extend one finger *above* the key as straight as possible. Now "spank" the key with the flat tip of the finger in a quick, crisp, decisive stroke that draws back the finger underneath, pressing the flat tip of finger against the palm. At the same time that you draw under the finger making the stroke, the entire hand springs up from the keys and all the fingers are contracted tightly against the palm.

Do not make a fist, but keep the back of your hand flat up to the middle joints of the fingers; likewise the thumb, which must be struck on the side of the tip, not flat. Hold the contracted position in the air above the keys for two counts. Suddenly *relax* the fingers and hand with a little shake and set lightly on top of the keys again in rounded position ready for the next finger stroke. Do not hold down the keys; merely balance the hand on top of keys while lifting the one finger that is to make the stroke.

Do this kind of practicing only *very slowly*, for it is dreadfully tiring to the joints of those who are not accustomed to it. This touch is very beneficial, if one will take it seriously enough to be willing to try it out for a few minutes before each day's practice.

When a difficult running passage occurs in a piece or study, try playing the notes *very slowly* with this *finger elastic touch*, and immediately after play the same passage with a slow, heavy, clinging, legato touch. You are able to play a much more overlapping legato afterward by practicing the finger staccato first. Not the careless finger staccato, but the finger staccato that exercises the joints of the fingers, namely the *finger elastic touch*.

Scale Practice

By S. M. N.

SCALE practice is the beginning and end of pianoforte technic, and complete relaxation of the muscles is necessary in securing a beautiful scale. Any unnecessary contraction of the muscles makes itself heard in the tone quality of the different fingers. The stroke of the fourth finger becomes very weak, that of the middle finger harsh. In a perfect scale all the notes are precisely alike, and the tone is full, round and musical.

Many difficulties are to be overcome in playing a good scale on the piano; and it would be well for every student, the beginner in particular, to keep in mind the following rules during the scale practice period.

1. Correct position of the arm.
2. Muscles of the shoulder, elbow and wrist must be relaxed.
3. Fingers not in use must be kept raised above the keys.
4. Keep fingers in a curved position.
5. Keep the thumb in its place, prepared for its stroke.
6. Relax fingers and thumb after striking.
7. Turn the nail joint of the thumb toward the hand.
8. Play slowly, and listen for perfect legato; that is, one tone exactly joins the other without silence between them. It is only by playing the scales with strong accent, and the slower the better, that precision and independence of the fingers are acquired. First play the scale through, accenting the notes according to the natural rhythm. Then let the accent fall upon the weak note instead of upon the strong one, and play the scale, accenting every second note. Afterward, place the accent upon every third note; then, upon every fourth note. This gives absolute command of the fingers, and is the surest way to acquire it.

"Our performances are very largely according to our ideals. Hence, look out for the ideal."

The So-Called "Soft" Pedal

By SIDNEY SILBER

Dean of the Sherwood School of Music

ONE of the outstanding indications of amateurishness among large numbers of teachers and pupils is their attitude and use (rather, abuse) of the so-called "soft" or "una corda" pedal. While the latter term still persists among composers and publishers, we shall presently see that the former is based upon an utter misconception. Probably, it was called the "soft" pedal in contradistinction to the so-called "loud" pedal, which latter should have been, and still should be called the "damper" pedal.

Mechanisms of Upright and Grand Pianos Compared—the Upright Piano

In the standard upright pianos of today, the mechanism of this pedal (which is the extreme left lever) is simple enough. Its use effects a slight forward thrust of all the hammers, thus lessening the momentum with which they strike the strings. Added to this, the keyboard is slightly depressed, thus lessening the "dip" of the keys—another means of decreasing the force of the hammers. Inasmuch as there is thus a resulting diminution of sound produced, I take it that the term "soft" came into vogue since by far the largest number of teachers and students use the upright piano in their daily teaching and practice.

The Grand Piano

In the grand piano, on the other hand, the mechanism is radically and vitally different. The keyboard is shifted to the right (in a few makes it is shifted in the opposite direction) while the key-dip and the striking distance of the hammers remains undisturbed. The German term "Verschiebung" (meaning Shift Pedal) is here very apt and descriptive.

Let us now inquire into the influence on sound production which this pedal exerts in the grand piano. At the very outset, bear in mind that *The Shift Pedal is the only mechanical contrivance for altering the tone quality (timbre) of sounds produced.* In making this interesting inquiry, it is first necessary to examine the piano from the standpoint of One, Two, and Three-String Registers.

While a comparison of various sizes of grand pianos, from the Baby (Miniature) Grand to the Concert Grand, reveals minor differences, it is well to note that there are in all sizes three distinct string registers. These will follow rather closely the plan: Counting from the lowest bass key—one string for the first eight keys; two strings for the next fourteen keys, three strings for the next sixty-six keys.

The Dampers

In this style of grand piano we also find that only the first sixty-eight keys are supplied with corresponding felt dampers—the upper twenty keys have none. Now depress the shift pedal and notice what effect it has on the number of strings actually struck. Hammers, which in the normal position of the keyboard struck but one string (the one string register), still continue to strike one string; those striking two, now strike but one; and finally, those striking three, now strike but two.

Terminology

The words "una corda," meaning one string, are derived from the Italian. They arose from the fact that in the earliest instruments there were but two strings where we now have three. In using this pedal, on those instruments, only one string was actually struck—hence the term. It is well, however, to bear in mind that, even in the earliest instruments, there was always a one-string register for the lowest bass strings, which remained unaffected, as in the modern instruments. Thus the term "una corda" was never scientifically correct—it has always been a misnomer. It is particularly so to-day. It persists, as do many other misnomers, because, on the one hand, it is difficult to root out terms which have gained universal currency, and then, perhaps, because no better one was found. It is well to note in passing, that the words "due corde" (meaning two strings), which would be today more nearly accurate, are urged and used by Arthur Whiting in his very excellent *Pedal Studies* (two volumes).

What Effect Has this Pedal Upon Timbre?

As before stated, there is no perceptible change in tone quality in upright pianos when this pedal lever is depressed. In the grand piano of high grade, the effect is not only a diminution of sounds, but also,

more particularly, a change in tone quality (timbre). This results in the following interesting manner. When the hammers are in their normal position, they strike the strings with portions of the felt which have become indented and thus hardened. The tone quality is then bright, brilliant and clear. When the hammers are shifted, the soft, or relatively less used portions of the felt strike the strings, resulting, first of all, in a smaller tone, and then in a darker, drier quality. Lastly, a very interesting phenomenon, most characteristic of piano sound, takes place, known by the scientific term *sympathetic vibration*. In other words, those strings which are not struck nevertheless vibrate sympathetically with those set in vibration through the hammer stroke. The result is an altogether piquant, tender, veiled and harp-like sound.

Functions of the Shift Pedal

While this pedal does not lend itself to the almost infinite number of effects of the Damper Pedal, it is, nevertheless, a most valuable adjunct in the production of "color" and "atmosphere." As will be seen in the following illustrations, it is mostly used in conjunction with the Damper Pedal, though novel effects are often produced without the same. Students should resist at all times the temptation to make it a substitute for *piano* and *pianissimo* touches. The words "tre corde" meaning three strings, or "tutte corde" (all strings) indicate the release of the Shift Pedal.

Repeated Periods or Short Sections

The most common use of the Shift Pedal is illustrated in the repetitions of short sections of eight or sixteen measure periods. An abundance of these will be found in the shorter pieces by Schumann, *Scenes from Childhood*, *Fantasy Pieces*, the *Songs Without Words* by Mendelssohn, and others. It is the most natural thing in repeating such short periods to play them more softly than when first announced. While this illustration covers a very large range of playing, it does not by any means cover all of this particular type. Any hard-and-fast rule would soon become stereotyped and result in conventional, if not artificial playing. For example, it is probable that a repetition of a short period might prove very interesting and musically justified, by a change of the dynamics or even of the tempo.

Repeated Short Phrases

What is true of the repeated period is likewise true of the repeated phrase. The following example is typical of a large number of advisable uses of the Shift Pedal.

Ex. 1 Mendelssohn, Song Without Words, No. 1
Andante con moto

Contrasts of all Kinds

Thus far we have seen that literal repetitions are effectively heightened by the judicious use of the Shift Pedal taken in conjunction with the Damper Pedal. This principle may be extended to contrasts of all kinds, whether literal or not. In the following example we find an apt illustration in which it is easy to imagine an orchestral solo instrument promptly answered by several instruments.

Ex. 2 Allegro Mozart, Fantasia, Op. 11

A common experience in music-making is the effect of surprise caused by an unexpected harmony or modulation. The following excerpt is one of many examples of a similar nature.

Schumann, Fantasia, Op. 17

Ex. 3

It is frequently advisable to subdue the effect of harmonic figurations of an accompaniment to a single melody tone, which stands out more boldly in relief if the Shift Pedal is immediately taken after it has been sounded, as in the following:

Ex. 4 Chopin, Etude Op. 25

Echo and Harp Effects

The Shift Pedal lends itself most admirably in the production of entrancing echo and harp effects. It is well to bear in mind that in such effects the touch must be appreciably altered as regards pressure and weight exertion. In these procedures the ear and the player's innate aesthetic sense are the sole guides and superintendents.

Ex. 5 Debussy Nocturne

The following excerpt reveals the true harp-like character of the piano. Here the Shift Pedal plays an important rôle in creating the impression of soft bells struck after the arpeggios have been played.

Ex. 6 Beethoven, Sonata, Op. 31

Interesting vocal effects are also obtainable with the Shift Pedal followed by the Damper Pedal alone, as in the following example in which the opposite procedure and general treatment are illustrated.

Ex. 7 Adagio Beethoven, Sonata, Op. 31

Other Illustrations

The foregoing illustrations require the combined use of Damper and Shift Pedals. In the following, however, we have occasion to use the Shift Pedal alone. The effect in such cases is a very striking imitation of strings plucked (*pizzicato*).

Ex. 8 Allegretto vivace Beethoven, Sonata, Op. 31, No. 3

while in the following example you will note a difference in tone quality as well as diminution of sound in each successive measure.

Ex. 9 Beethoven, Sonata, Op. 10

Effects Suggesting Mystery

Just as it is impossible to indicate precisely all effects of the Damper Pedal, we find that the artistic use of the Shift Pedal requires imaginativeness on the part of the player. However, you may be quite certain that in all portions of compositions in which such terms as

misterioso, *sotto voce* and *mezza voce* appear, the Shift Pedal may be effectively brought into play to heighten the general effect. The following is a splendid example of "atmosphere" produced by the Shift Pedal.

Ex. 10 Godowsky, Nocturnal Tangier

To one who has given close attention to pedal effects of all kinds, it is obvious that the feet are merely contributing factors in piano playing. Only when feet and hands cooperate in carrying out the behests of the "inner ear" are these novel and charming differences in sound quality obtainable. It is also obvious that no editor can possibly indicate ALL of the cases when the Shift Pedal is to be used. *Experimentation and experience must yield the most satisfactory results.*

While it is incorrect and esthetically unjustifiable or inadvisable to use the Shift Pedal over pages and pages of music, it is just as inadvisable to refrain from using it at all. Nor is it ever to be used for any great stretch of playing without the Damper Pedal.

In concluding, it may be well to relate an interesting experience culled from the lives of noted and illustrious pianists, which took place in St. Petersburg (now Leningrad), Russia. On one occasion Franz Bendel gave a recital. This artist used considerable Shift Pedal in his playing. After his recital the critics agreed that his use of this pedal was profuse. A few days later Anton Rubinstein, who also used a great deal of Shift Pedal in his playing, gave a recital. After this performance the critics were unanimous in their praises, noting his "more correct" use. The real fact was that Rubinstein used the Shift Pedal far oftener than Bendel did—but not covering as great stretches.

Artistic judgment, based upon superior models, experimentation and coupled with experience, will yield the finest and highest results. The serious piano student is thus admonished to

Stop! Look! Think! Listen!

but, above all else, to

LISTEN!

Keeping Your Teaching Alive by Constant Study

By Leonora Sill Ashton

THERE is great danger in music teaching of having the daily routine become dull and monotonous, just because it is a routine.

Perhaps the busy mother and housewife would not agree to this. Perhaps the business or professional man and woman, or the school teacher, would not agree to it. They would argue that the music teacher, who goes from house to house, or even the one who sits at the piano under his own roof tree, does not have the mental and physical confinement that they all have to endure.

"The music pupil does the work; you have only to sit and listen," said someone one day. "The teacher of any other subject has to *drive* the ideas into children's heads."

Ah!—but there was no need of saying anything: the music teacher will understand.

Even with the variance of pupils of different ages and intelligence, there is a deadly monotony in the hourly listening to sounds; and with the ear trained to every shade of defect in the performance, there is certainly a strain which is not found in all professions.

To use a well-worn expression; this is "all in the day's work" of the music teacher; and it is his duty to himself so to keep his mind and hearing fresh and vital that he will be able to rise above all fatigue and give his best to his scholars at every hour of the day or evening.

Here are a few suggestions to the music teacher, to keep, by his efforts, his mental qualities sure and clear and resolute, alive to the needs of his pupils.

First: study constantly.

There are plenty of moments, even for the busy teacher, when he may read books on music, musical magazines, musical reviews in the newspapers—not with

the idea of searching out any particular item of interest to impart to his pupils, but for the purpose of forming a rich, full musical culture within himself, from which he may draw at will, when occasion demands.

Waiting for trains, waiting for a pupil, during evenings at home—read, study, inform yourself. This habit, once formed, will give you a mental poise which could never be gained by the nerve-racking impatience of aimlessly killing time.

As your musical intelligence broadens you will be able to meet any emergencies of questionings; but even if you feel capable of this, do not rely on it implicitly at lesson time.

No good teacher ever would go to a lesson without bestowing a few moments of careful thought on what that lesson is to convey to the scholar. One of the finest teachers in New York sits in her studio, between lessons, playing over the music that is to be given to the next arrival. I am quite sure that this increasing study and grasp of the material with which she works goes far to bring her the unqualified success which she has with young and old.

As long as a stream is active it is clear. Just as long as your mind works constantly it will be in a healthy, normal state. Personally, I have no belief in "brain fog." The muscles of the body, and the nerves of the body, can become weary, through overstrain; but the intellect borders on the immortal within us. Our work should be to keep it in its proper state.

"The mind to be kept in health, should be kept in exercise."

Keep your mental faculties alive and clear, strong thinking; about your own efforts, your scholar's efforts, and the world of music as a whole; and you cannot fail to be a live music teacher.

Taking Stock of Ourselves

By Judson Robinson Dowdy

AT CERTAIN times of the year all successful merchants take an inventory of their stock; and would it not be wise for us as music teachers to take stock of ourselves?

Teaching music is certainly a business, regardless of its high value from the artistic viewpoint. The satisfaction of a merchant's customers is his very best advertisement. How about you? Are your pupils pleased with you as an individual, and as a teacher? Are your patrons enthusiastic about your work? Do you carry the best grade of goods? Are your methods the best, and are the pieces you use classic and of the best of the modern composers? Or do you use, as some grocers do, the bright label on the outside of the can with an inferior grade of goods inside?

We require promptness of delivery from the people we deal with. When you give an order this morning for dinner, you expect it to be at your home in time to use for that meal. Then is it asking too much that you make it a point of being on time also? You should not expect pupils to be prompt if you are not there to set the example. Do you begin your classes on time and close them on the hour so the next pupil is not made to waste her time? Time is a valuable thing. "Others' time is as valuable to them as yours is to you, so don't waste either." It is a good thing to remember. If your guests at your recitals are invited for eight o'clock, do not expect the recital to be a success if you begin at eight-thirty. By that time the pupils are nervous and worn out; your audience is restless; and you are at a tension that is contagious to both pupils and guests.

A merchant is expected to be prompt also in his obligations; so he is exact about sending out his statements the first of each month, and meeting his own bills at the same time. Are you? There is something about the business side of the musician's life from which all of us shrink; but it is a very essential part. And, while it is disagreeable to have to look after bills, this must be done if we are to be successful in every way.

An unclean and disordered store is not attractive. One does not care to shop there. Are your rooms neat and clean? Or do you just "not bother about things so disagreeable?" Well the successful business man will tell you that carefulness in the little things pays in the long run.

Then last, but certainly a very important item—you expect the merchant with whom you deal to be polite and courteous, and to have a pleasing manner. What about yourself? Are you really interested in your pupils individually? If so, they like to know about it. Do you always show a pleasing countenance and an interested manner to each pupil, even if you have some troubles of your own? Children especially want sympathy for their little troubles and a personal interest; and these pay large dividends in the affections of the child. The child will do twice as good work for the teacher he likes as for another. So is it not well to think of ourselves as people with a business of which we want to make a success? It is worth thinking about!

Be an Optimistic Teacher

By Jean McMichael

Don't be a pessimistic teacher.

The bright, optimistic teacher, by dropping here and there a word of praise, plants in the young mind little seeds of self-confidence that invariably grow as the years go by.

A young musical student working with one idea in her mind—the summer examinations—was told by her teacher four months before the examination that it would be useless for her to try, as she was sure that she would not succeed, thus absolutely killing all the ambition that the student had. The four months would have been ample time in which to prepare for this examination.

A pupil "lives" upon the little words of encouragement she receives. There are many teachers who do not realize this. Through their lack of understanding and faith in many pupils, they make them feel that they cannot do the very thing that a little persistence will accomplish.

A musical pessimist courts failure both for herself and her pupils, while the optimistic teacher very often unearths dormant genius.

Why Make Music Hideous?

Down with the Uglifiers of Music

By the Noted Author and Critic

HENRY T. FINCK

(See also the Editorial which follows)

RICHARD ALDRICH gave up the honorable and responsible position of musical critic on the *New York Times* chiefly because, as he himself told me, he could no longer endure the torture of listening to the preposterous cacophonies of the so-called futurists or modernists in music and because of the boredom of writing about them.

To be sure, Mr. Aldrich has always been a conservative. Though a worshipper of Wagner, he places the three "B's," Bach, Beethoven and Brahms, above all other masters.

Not so his friend and colleague, H. T. F. I have always been in the forefront of the progressives. Yesterday in sorting a bundle of old personal letters for my memoirs, I came across one by James Huneker in which he wrote, under date of March 8, 1904: "You were not only the first *Chopin* apostle, but also the first *Liszt*, the first *Wagner* in America."

And this tells only part of the story. Beginning my career by "booming" Wagner, Chopin and Liszt, I continued to champion all the new composers in whom I could discover real genius: such men as Grieg, MacDowell, Paderewski, Schelling, Grainger, Stravinsky. But—I may as well say it now as later—one of the chief reasons why I gave up writing criticisms for a daily paper was the same as Richard Aldrich's.

You don't enjoy going to your dentist, do you? You don't dote on sitting in his chair and having him scrape your teeth and hammer away at them till you want to yell, do you?

Well, that is the way I, who naturally revel in (*legitimate*) *dissonances*, have been feeling every time I listened to compositions by Schönberg and the other German, French and Italian uglifiers of music. They torture my ears just as much as the dentist tortures my teeth.

The dentist, however, is a necessary evil; Schönberg isn't. You have no idea how relieved I feel at having escaped him and his shameless imitators, defilers of the divine art.

I shouldn't be a bit surprised if W. J. Henderson soon followed the example set by Aldrich and myself. He feels precisely about this matter as we do. So did the late H. E. Krehbiel. And you may take my word for it that although James Huneker coquetted with some of the cacophonists, he did this chiefly because it gave him a chance to do "polyphonic literary stunts," as he himself frankly told me.

In reality he abhorred the cacophonists as much as the rest of us. Concerning Schönberg he wrote that he is "the cruellest of all composers, for he mingles with his music sharp daggers at white heat, with which he tears away tiny slices of his victim's flesh. Anon he twists the knife in the fresh wound and you receive another horrible thrill."

Can you imagine Huneker enjoying that sort of thing. Then you can also imagine him enjoying being flayed alive by Apache Indians. On hearing this composer he wished himself, as he writes, "miles away."

Now, you may want to say that "critics come and critics go but concerts will go on forever." But will they? That is the question I wish to discuss to-day. It is of tremendous importance to the immediate future of music.

Sad Plight of Musicians

Musicians are having a tragic struggle for existence which is becoming more serious every year. The slump in the recital and concert world has been widely discussed. One New York periodical has printed a whole series of articles in which managers all over the country tried to explain the why and to suggest remedies.

It would of course be foolish to say that the gradual inclusion of more and more of

the cacophonic stuff in programs is responsible for this slump in concert halls. But so much is certain: if this thing continues and gets any worse, audiences everywhere will follow the example of the New York critics and quit music for other things more agreeable than a dentist's chair.

The small group of uglifiers of music may feel triumphant at having disgusted and ousted these New York critics. But how will musicians in general feel when they realize fully what a powerful aid the cacophonists are in the process of ousting audiences from the concert halls and undoing the long and laborious process of building up a paying clientele?

Lady Speier, the excellent violinist, formerly known as Leonora von Stosch, had an article in *McCall's Magazine* some time ago on "New Sounds For Old," in which she related that a children's class at a musical institute was asked for a definition of modern music. One child answered, "Modern music sounds as if you were playing the wrong notes." Another said: "Modern music is the kind you can't beat time to"; while a third child's description was: "Father won't go to concerts with mother if they play it."

Yes, and mother, too, will soon stay at home if they continue to play this kind of modern music, the "music" of the uglifiers.

Sir Frederick Bridge remarked last year that if he knew he were to hear something good he would go to a concert; but he "refused to pay half a guinea for being annoyed." That hits the nail on the head.

Arthur Bird, the American composer, who has long lived in Berlin, has written an account of a very "modern" quartet, written in quarter tones and played in that city: "It was four movements of hideousness, the kind which causes headache, toothache, especially earache, stomachache and every other ache known and unknown to the most wily M.D. After the last note there was a

general stampede towards the exits as though some miscreant had called out 'Fire.'"

The Humorous Side

There is a humorous side to this sort of thing, as there is to most other things. The London *Morning Post* tells a story about an old lady, with an ear trumpet, sitting in the front row and getting ready to listen. A "modernistic" piece begins. Soon a troubled look comes into the old lady's face. She examines the ear trumpet, shakes it, and returns it to her ear. The puzzled look remains. She repeats the examination and shakes it more vigorously. The ear trumpet, however, stubbornly goes on transmitting what comes into it from the stage, and the old lady in disgust puts it away in her bag.

I have long looked on the musical futurists as the funniest class of persons in the world, because they are funny from so many points of view.

When Leo Ornstein gave his first recital in New York I wrote an article, part of which I beg leave to repeat here: "Germany has produced some great wits and humorists, but Arnold Schönberg is not one of them. There was a time when the keys of church organs were so wide and so hard to work that the fists and elbows were used to press them down. Schönberg's piano pieces sounded just as if they were being played that way.

"For a minute or two that sort of thing is quite funny—though not so funny as De Angelis was when he plunged into an upright piano and set all the strings jangling at once. But brevity is the soul of wit. A joke in sonata form is no longer a joke. As the latest phase of German Kultur in music Schönberg's compositions are, however, an instructive object-lesson. They show a characteristic disregard of other people's happiness.

"Mr. Ornstein disarmed criticism by calling his own piece a 'Wild Men's Dance.' That enabled him to outdo Schönberg with impunity. . . . Concerning another piece of his, 'Marche Grotesque,' an admirer of his says: 'If we have the music of butterflies, why not of toads?'

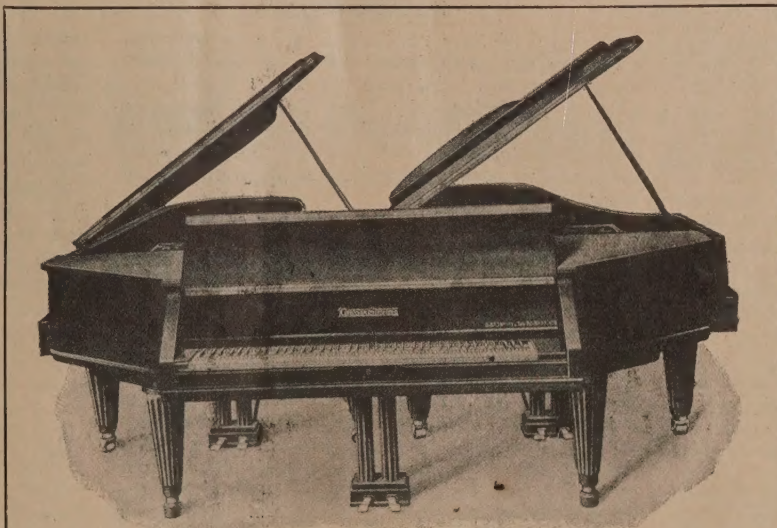
"Why not, indeed? Or of crocodiles, and angleworms, and skunks? To a man of real genius a glorious vista is open along these lines. But Mr. Ornstein should remember that Americans have a keen sense of humor. He seems to be a good pianist. Why not be a good boy, too, and play good music?"

Perhaps Mr. Ornstein now has a sense of humor; I don't know. But when he was a mere youth of eighteen he did not seem to see how funny it was for him to intimate, in a talk with a London journalist, that just as Bach and Beethoven and Wagner reflected the spirit of their times in their music so his own style of music was a reflection of our time.

Dear me! There are undoubtedly many ugly things in modern life; but I am sure we are all very sorry they cannot be eliminated. And art, certainly, was never meant to aggravate or reflect these hideous things, but to help to beautify life. That is the exalted mission of the divine art, in particular.

On another occasion I wrote about Leo Ornstein (who, by the way, has developed into a splendid pianist): "He goes far beyond his great countryman and predecessor, Anton Rubinstein. The great Anton used to play many wrong notes, but Leo beats him all hollow; for when he plays his own pieces all the notes are wrong; at least, they sound that way, so it amounts to the same thing."

Much of the futuristic music consists of daubs and smudges of sound which anybody could produce on the piano, especially if he had never taken any lessons. "Have we not a right to resent such childish attempts to gull us?" asks one of



Is This a Mere Curiosity or Will It Revolutionize Music?

Here is a picture of the Grotrian-Steinweg quarter-tone piano which has set all musical Europe agog. In this piano the octave is divided into twenty-four parts instead of twelve. That is, for each key of the present piano there are two on the Quarter-Tone Piano. Thus we have two pianos, one tuned a quarter of a tone higher than the other, both played from one keyboard. The idea is to produce some of the new effects suggested by ultra-modern music. Will this make music more beautiful or more hideous? John Philip Sousa, in commenting upon this system, says: "If the public only knew what a struggle we have with the present half-tone system in keeping the instruments in tune in the varying temperature of different halls it might realize how well-nigh impossible any quarter-tone system becomes."

the foremost English critics of to-day, Mr. Percy A. Scholes. He compares some of the recent futile English attempts to be original, to a man's trying to attract notice by appearing publicly "with his clothes buttoned behind instead of in front."

"Childish attempts to gull us"—in those five words Mr. Scholes reveals what is really the quintessence of the whole futuristic movement. I am willing to bet my bottom dollar that Schönberg and his confreres often laugh in their sleeves when perpetrating impossible tonal combinations, knowing that some persons will take them seriously and think *themselves* dense or stupid for not being able to "understand" these wonderful new things! But the worst is yet to come.

The Climax of Cacophonous Comicality

Ever since the days of Monteverde, in the seventeenth century, great composers have been attacked for their audacious dissonances. Even Beethoven's "Eroica" symphony was called "shrill and bizarre." In Wagner's "Tristan and Isolde" "harmony is used in a way which scoffs at its very name," while the "Meistersinger" was found to be "a vicious kind of polyphony, poisoned counterpoint." Chopin's style was declared "unsuited to the piano," while Liszt was—well, Liszt was simply a Hun, guilty of every conceivable musical crime.

Such criticisms have given the modern uglifiers of music a tremendous amount of comfort. When their horrible tonal entanglements and crashing dissonances are called what they should be called, their perpetrators smile superciliously and say: "Ah, yes—that's what used to be said about the great masters. We are futurists—writing music for the future, as they did. Don't make a fool of yourself, as the critics of Beethoven, Chopin, Wagner and Liszt did, by denying that we are geniuses!" To those who know the inside facts, this reasoning is what the boys call "a scream." Listen!

There are at present in Germany, France, Italy and England at least three dozen "futurist" composers each doing his damndest to surpass all the others in making music mean disagreeable noises. Each one of them considers himself a genius because some of the great masters also indulged in dissonant din!

Evidently none of these "composers" has ever studied logic, else they would not indulge in this sort of reasoning: "Wagner and Liszt were geniuses; they were attacked. We are attacked, therefore we are geniuses." Which is precisely like arguing: "These are rattle-

snakes; they were attacked. We are attacked, therefore we are rattlesnakes."

The only difference between the masters and these ludicrous cacophonists is that the masters did not confine themselves to dissonant din. *They also composed music!* To be sure, that's *some* difference!

Never was being a "genius" so easy a thing as it is now, in futuristic circles. Anybody who can write or play music can be made a cacophonistic genius "while you wait." Tell him to take any complicated piece and play it with all the flats changed to sharps and all the sharps to flats. It's as easy as rolling off a log, and you are at once a full-fledged futuristic genius.

Nearly all these "geniuses" have absolutely nothing to tell us that is new or worth while. But perhaps I ought not to say this. Once, when I wrote: "I also adore the dissonances of Stravinsky; even when he overdoes I do not object *because he has something to say*—the only one of the futurists who *has*," I got a letter advising me to be modest and to say instead that Stravinsky is "the only one I seem to understand."

Whew! I understood Bach and Chopin and Wagner and Liszt from the start; but Erik Satie and Milhaud and Casella and their colleagues are beyond me! Don't you feel sorry for me?

But, if I, a highly trained and educated critic, with nearly half a century's experience in listening to and appraising new music, cannot understand Satie and Milhaud and Casella and all the rest of the "modernists" except Stravinsky, how can you expect an audience of mere music-lovers, most of whom have not had the one-hundredth or one-thousandth part of my experience and training, to fathom the fathomless depths of these unfathomable composers?

What a dismal, pitiable outlook for them! To guess the period when the music of these poor fellows will be understood by audiences, must we not resort to astronomical figures, like quadrillions or quintillions of years?

Poor fellows! I say again. It is with the kindest of intentions that I advise them to write a different kind of music, because people certainly will *not* go all their lives to concerts of their music in the belief that while it may be intensely annoying to them, their descendants a quintillion years hence may have learned by heredity to like it.

If one of these futurist composers were chef in a hotel what would we expect him to do?

If he adapted his musical formulas to food he would

When Is a Melody?

An Editorial

Mr. Finck, in the foregoing article, has covered a very necessary field. Will this music ever find a market in America? We have already adopted caviar, chop suey, gorgonzola, Bismarck herrings, and other alien dishes. How about the music? Is this kind of tonal delicatessen coming to our educational larders?

Time and again the radicals in music point out that Beethoven, Wagner, et al., were ridiculed for their lack of melody. The usual deduction from this is that anyone should be able to kick up any kind of a cacophonous rumpus and command respectful attention.

Real genius is invariably a form of expression which compels universal attention. If it has not that quality of universality, it is not really the product of great genius.

The genius discovers a great chord in the soul of man, at some stage of world development, and gives expression to that chord. Ofttimes the people of the earth are slow in recognizing what the genius is trying to make clear to them.

Immediately in the trail of the genius are to be found a troupe of imitators and aspirants; and from these comes a cult. They of the cult have a confused impression of the ideals of the genius, and obscure the issue.

Thus in art Pablo Picasso fathered the Cubist movement. He attempted an art of painting in which the creator endeavored to produce in design and color certain impressions entirely apart from copying living or still life models. Picasso tried to make plastic art as impersonal as is music. After Picasso came a procession of imitators who concluded that any kind of a daub would, in these days, go for genius.

In music, whether we realize it or not, the majority of the newer composers in France, Germany, Russia, England and Italy are restricting their output to what is roughly termed the modernistic style. They claim that they still enjoy the music of the masters of yesterday, but at the same time produce what to most ears is deliberate cacophony.

Singularly enough in the field of the String Quartet and in the orchestra, where there is a variety of tone

color, many of these compositions are very charming, even thrilling. Stravinsky's "Bird of Fire," which many Americans heard with the Ballet Russe, is a gorgeous musical novelty. Mr. Leopold Stokowski, Conductor of the Philadelphia Orchestra and long an American protagonist for the modernist has assured the writer that he regards Stravinsky as the greatest of all present day composers.

Serge Koussevitzky, the new conductor of the Boston Symphony, on the other hand speaks of Ravel as "the greatest of moderns." In an interview appearing in the New York "Times" he is reported as saying:

"All music is melodious, if the melody is properly brought out. It is only a case of familiarity. The cook may prefer the hurdy-gurdy to Ravel; but if she hears Ravel often enough she will find beauty in his music. Music is like love. Light love may seem delicious; but it does not last. Deep love does. It is the same in literature and in music. A frothy melody is sung on all lips and lasts a couple of months; but a great melody never dies. That which is fundamental in music always endures, whether it is jazz or Beethoven. Beethoven's pieces are tuneful and can be played to reveal this."

"Music changes with the times. Nobody liked Beethoven at first. A friend of mine in Berlin, a great collector of manuscripts, has an old journal commenting upon the Third Symphony of Beethoven, the day after it was played. 'What awful music,' runs the account. 'It was the worst thing I ever listened to.' When Wagner was first played the people put their fingers in their ears. It may be the same with the new Russian composers and with the French modernists, many of whose compositions have never been heard in this country and are still in manuscript. The modernists are searching. They are groping for the truth. That is their contribution to composition. True music has melody. It is tuneful."

Koussevitzky is a brilliant performer who, like Dragonetti, chose the double bass as his instrument.

It is easy to agree with his statement that "that which is fundamental in music always endures, whether it is

give the guests nothing to eat but pepper and salt, mustard and curry, horseradish and cayenne, lemons and pickles, garlic and Chili sauce, and gasoline flavoring.

Puddings, pies, all sweets, savory meats and sauces, vegetables, bread and butter, and all other kinds of gastronomic euphony and melody, would be banished from the menus altogether.

Am I exaggerating? Not the least bit. What the futurists do deliberately and even *boastfully*, is to abolish melody, euphony (*i. e.*, beauty), harmony and modulation from music.

And in so doing the fools (I can use no milder term) are actually nullifying the effect of the one thing left to them, namely dissonance!

Let me explain. In Schubert's "Erlking" there is a glorious, epoch-making dissonance. This dissonance, C and D with E flat, first occurs (*forte*) when the child asks the father, who is riding with it "through night and wind," if he does not see the spook. The second time, when the child asks its father if he does not see the Erlking's daughters in their eerie haunts, it is a second higher: D E F; and finally, when the child cries: "My father, my father, he seizes me now," we have a still higher and more shrill dissonance—E flat, F, G flat—sung and played fortissimo. The effect is thrilling, overwhelming, sublime.

Now suppose Schubert had been a disciple of Schönberg. Then he would have constructed the whole song with dissonances; consequently, when the agonized climax came there would have been no chance for a tragic thrill. The whole would have been dismally unemotional and flatly uninteresting.

In Beethoven's "Ninth Symphony" there is a place where he lets the orchestra loudly shriek every note of the scale at once. It is sublime, heavenly. But if the whole symphony had been cacophonous, that divine climax would have been lost completely.

Grieg's nationalistic piano pieces (his arrangements of peasant tunes) are full of fierce dissonances which, as he himself wrote, "make your hair stand on end." The futurists should study these Grieg pieces to learn how dissonances can be used *musically* and *adorably*.

If professional musicians are willing to risk losing what's left of their audiences by coquetting with the futuristic uglifiers of music, who make dissonance an end in itself (instead of a means to an end, as in the works of the great masters), all right. It's *their* funeral, not mine, and I shall have nothing more to say. Good night!

jazz or Beethoven"; but we cannot feel that his inference—that if his cook hears modernistic music often enough she will come to enjoy it—is really warranted. With Ravel, Stravinsky and even Brahms our own capacity for appreciation was fortunately progressive. On the other hand, we are confronted with a great mass of modernistic music that to us seems like the putrefaction of art. We might come to endure it; but that would not make the music beautiful. Last summer we went out fishing with a lobsterman, off the coast of Maine. Part of his job was to bait fifty lobster pots. The bait was a barrel of rotten herring. Every now and then he would dip in and grab a handful of fish, the stench of which almost asphyxiated your editor. "Don't you mind it?" he was asked. "Lor', no. It don't smell no ways bad to me. I've been doin' this for twenty years. I reckon one can get used to anything."

Melody is a thought in tone. It makes no difference whether the theme is "Believe Me If All Those Endearing Young Charms" or Cyril Scott's "Lotus Land." If there is something which is a melodic expression, it has melody. Whether it is a good melody or not depends upon the judgment of time. The Crusaders sang "We Won't Get Home Until Morning," on their way to Jerusalem. At least there is a fairly active tradition that the fine old tune of Marlborough was one of the camp ditties in the wonderful days of the Cross and the Crescent. It is a mighty good tune today.

The best melodies (with apologies to Jeremy Bentham) are those which appeal to the greatest portion of humanity with the deepest emotional content for the longest time. Handel's Largo, Schubert's Serenade, Foster's Old Folks at Home, Mendelssohn's Spring Song, Wagner's Prize Song, Brahms's Cradle Song, all fall in this class of imperishable tunes. To have written one single immortal melody like the Londonderry Air or Bland's "Carry Me Back to Ole Virginny," is a bigger weapon against oblivion than the life time achievements of millions of soldiers, statesmen and merchants.

All About the Trill

By EDWIN HALL PIERCE

The Most Used Musical Ornament Explained in all Necessary Detail

A GROUP of conservatory students were discussing the advantages of their various instruments from various points of view, each being disposed to stand up quite valiantly for his own specialty.

Said a young violinist: "We can make a really rapid, clean-cut, spirited trill; on the piano, one can't!"

"Yes one can!" contradicted a pianist, flatly.

"Then why don't you?" was the instant response.

The young violinist's statement was without question an unjust exaggeration; yet it had "just truth enough" to be nasty, as an Englishman would say. Leaving out of the question the limited number of great pianists who are absolute masters of every technical detail of their art, it is an undeniable fact that the execution of a trill or shake is apt to be a weak point with the average pianist. It is very apt to be either feeble, slow, clumsy, uneven, or in some cases (although the rules governing trills are quite elastic) even incorrect.

The Trill Not a Gift

The power to make a really good trill seldom comes by nature, but must be acquired by patient and intelligent practice. One needs also to understand the rules which govern the proper execution of this ornament. The numerous carefully edited and annotated editions of the classics which are now so much in use generally have the trills spelled out in full, as a guide to performance; but while this saves the student from making any absurd mistake as to the particular case in hand, it teaches him nothing as to general principles and gives him no opportunity of choice in many cases where the rules for trilling would allow any one of several different interpretations which would be equally correct.

Trill studies for piano have been written by several different composers: Baumfelder, Op. 241; Czerny, Op. 40 (books IV and V); Döring, Op. 33; Gurlitt, Op. 42; Krause, Op. 2; Loeschhorn, Op. 165; Philipp, *The Trill*; Ruthardt, Op. 40. Each one of these doubtless has its excellences, and would repay study, but the present writer would be at a loss to know just which to recommend with any real confidence in its sufficiency. All violinists, who pursue a thorough course on their instrument, are sure to go through Kreutzer's *Etudes* before they reach the most advanced stages of study; and of the forty-two numbers in this book, at least ten are designed for intensive study of the trill in its various forms, particularly those somewhat difficult cases in which it occurs on short notes in rapid time. (In many such cases violinists play a group of five notes, where a pianist would be content with three—a mere suggestion of a trill.) Consequently, a violinist who has mastered Kreutzer's *Etudes* has incidentally mastered the trill. Unfortunately there seems to be nothing exactly to correspond to this in the course of piano study; yet if one will learn to understand the true principles of the trill, as we shall endeavor to set them forth in this article, and will give all trills, as they are met, sufficient intensive practice, the power to execute them brilliantly and gracefully will be sure to arrive in course of time, along with great general improvement in finger dexterity.

What is a Trill?

There are two ways of thinking of a trill: one may regard it as a note rapidly repeated, preceded each time by a grace note (appoggiatura) on the degree above; or, one may regard it as a note rapidly repeated in alternation with the note on the degree above. In the former case, the tendency is to begin with the upper or auxiliary note: this was usually done by Bach, Handel, Haydn, Mozart, and their contemporaries; although even in their works cases occur where it is probable they began with the principal note, as is the modern fashion. In the latter case, the trill uniformly begins with the principal note, unless otherwise indicated in ways we will explain later. This fashion of performance is said to have been first introduced by Hummel, who was a pupil of Mozart, and since then has been the standard usage except for the rendition of works of a date before his time.

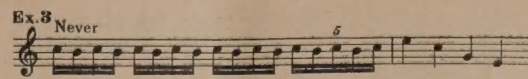
NOTE—A trill may be upward from the principal note (modern style):



or downward from the auxiliary note (older style):



but never downward from the principal note:



Students sometimes make this blunder.

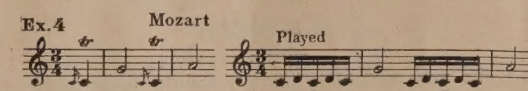
Should a composer desire an execution like that in Fig. 3 (as very rarely happens), he would simply write out the notes in full as he wished them played, not using the trill sign at all.

Forms of Beginning a Trill

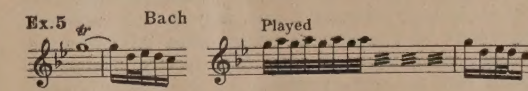
Where no indications are given to force a contrary reading, one should generally begin the trill with the auxiliary note, in the older music (i. e., that before Hummel's period) but always begin with the principal note in all the more modern music.

The principal cases in which one follows the (now universal) modern practice, even in the case of old music, are as follows:

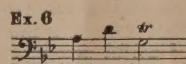
1. Where preceded by a short grace-note on the same degree of the scale (which is one way of indicating it):



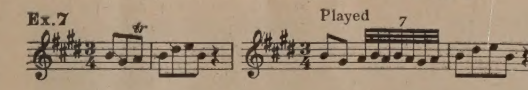
2. At the commencement of a phrase, or after a rest:



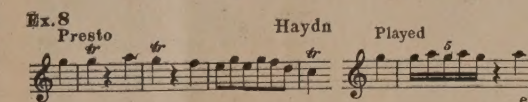
3. When approached by a skip from above.



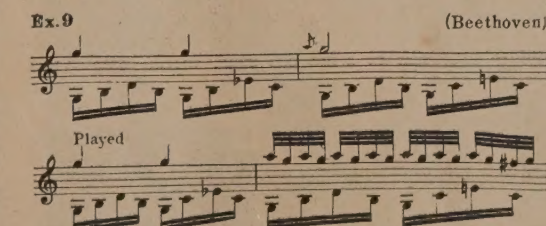
4. When approached scale-fashion from below:



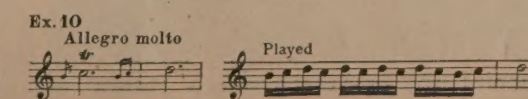
5. When on a very short note in rapid time:



The manner of indicating that one is to begin with the auxiliary note, is to write a preliminary grace-note on that degree. (This forms part of the trill, in performance, and should not be distinguished from it by any difference in time or accent.)



Sometimes, both in ancient and modern music, one finds a trill preceded by a grace-note below. This should on no account be taken to mean that the trill is played downwards from the principal note; on the contrary, the trill is played in the usual manner, but preceded by the grace-note:



For certain other cases we recommend the reader to the article "Shake" in *Grove's Dictionary of Music*.

The Auxiliary Note

The auxiliary note follows the signature of the key in which the piece is written. Thus, if a trill is on C, in the key of C, the auxiliary note would be simply D; but if the key were A-flat, and the trill on C, the auxiliary note would be D-flat; because that note is flattened in the signature. Teachers are somewhat negligent about explaining these things properly to pupils. Where the composer wishes to make an exception to this rule (usually because of a passing modulation into another key), he indicates it by a small accidental placed above the trill-sign or before it.

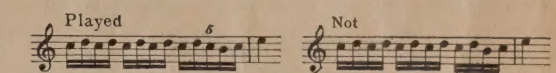
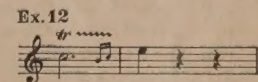
(Chopin)



(The accidental \sharp above the trill means that the auxiliary note is B \sharp , not Bb.)

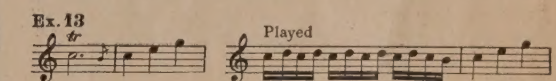
The Ending of the Trill

Most trills end with a turn (dipping below the principal note over, and returning), whether indicated by the composer or not; but the last note of the trill, before the turn, must be the principal note, not the auxiliary note. This is another case where some pupils are apt to blunder:



The introducing of this turn will generally make an odd number of notes; so that one has to hurry very slightly to finish the end of the trill within the proper time, and this should be done as gracefully and inconspicuously as possible.

Where the note following the trill is the same as the trilled note, a slightly simpler form of ending is the rule:

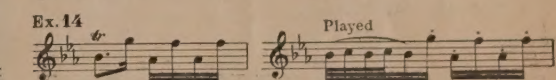


Trills on very short notes in rapid time are ended simply on the principal note, without a turn. Chains of trills, proceeding in scale fashion, without interruption, may or may not have the turn, but most commonly not.

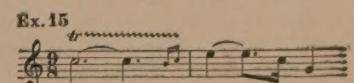
Filling the Value of the Note

One of the chief requirements of a good trill is that it should fill the time-value of the note exactly. If it stops too soon or too late, the rhythm will be distorted. This is one of the most difficult points of perfection for the pupil to acquire.

Like all rules, however, it has its exceptions. In certain dotted rhythm (see example below) it sounds well to trill on the note and wait on the dot:



This exception, however, does not extend to longer dotted notes, nor to those in which there is no feeling of what is called "dotted rhythm." These are trilled throughout their full value.

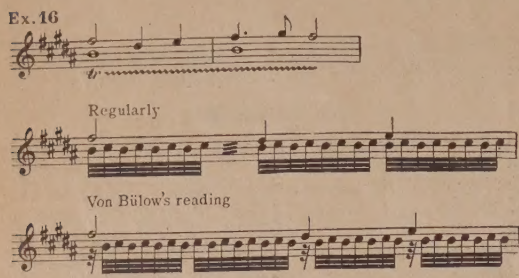


Accompanied Trills in One Hand: the "False Trill"

In advanced piano playing cases occur of a trill accompanied by independent notes in the same hand. This is

often exceedingly difficult, and the greatest pianists have not hesitated to make what is known as a "false trill," which is much easier and equally brilliant. It consists in omitting one note of the trill each time a new note of the independent part is struck. Here is a noted example from Cramer's *Etudes*.

Ex. 16

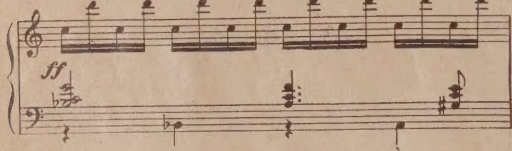


In Beethoven's Sonatas, Op. 53, Op. 109, Op. 111, and elsewhere, are passages of this sort which are scarcely playable except as "false trills."

Exceptional Trills

In Liszt's very brilliant transcription of Mendelssohn's *Wedding March* occurs a trill in which the interval is an octave. As there is no sign in use for this effect, he writes out the notes in full.

Ex. 17



Trills sometimes occur which, to attain force and brilliancy, are divided between the hands, especially double or triple trills. Trills in thirds or sixths in one hand are also found in difficult music; also trills in both hands at once. It is hardly necessary to state that in such cases both parts should move at exactly the same speed, and the execution should be clean-cut and accurate.

Rate of Speed of the Trill

Although there is no absolutely fixed rule for the speed of trills, yet it is much more practical if one decides exactly how fast one intends to make any given trill—how many notes there are to be in it—and then sticks to it. For simplicity, the annotated editions generally use sixteenth notes, thirty-second notes, and so on according to the tempo; but in the hands of very skillful players a trill will often sound all the better if the beat is divided into some odd number of notes, provided the speed is kept even and the trill ends at just the right point of time. A trill rhythm founded on triplet figures, as

Ex. 18

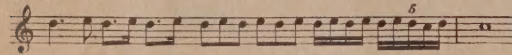


is sometimes of charming effect.

As we have said, a trill should be in even time. It should also be rapid enough to be brilliant, but not so rapid that the player is led to stumble in performance. A trill low down on the keyboard need not be as rapid as one high up; in fact it sounds better a little slow.

There is one rare but very beautiful exception to the custom of an *even* trill, which sometimes may be used in a slow cadence, especially in an antique style. In this, the trill begins slowly and gradually accelerates. No one should attempt this, however, until he has attained mastery of the whole subject of trilling, as when poorly done it would sound absurd.

Ex. 19



A Query Answered

What about a trill on a tied note? Is one to keep trilling or to leave the second note "plain?" Present-day composers, in order to leave no doubt in the mind of the player, continue a wavy line over all the notes to be trilled; but the older masters trusted more to the judgment of the player. We may say, with fair certainty, that if the second note is short and on an accented beat, it does not continue the trill, but if both notes are long, it does. As an example of the first, we quote a couple of measures from a Bach Fugue (*W. T. C. II, 15*):

Ex. 20



As an example of the second, from Beethoven's *Choral Fantasia*:

Ex. 21

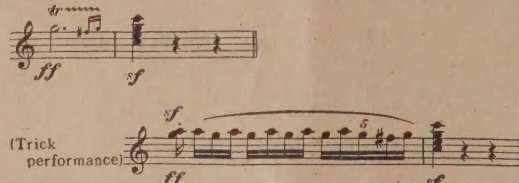


In this the trill is continued through both measures.

An Explosive Trill

When a trill is to begin *sforzando*, with the greatest possible convincing effect, a little trick is practiced by certain concert pianists—said to have been invented by Liszt—which is well worth knowing. At the start they simply smash down the principal note and the auxiliary note together, and then continue the rest of the trill in the usual manner. If well done, the effect is wonderful.

Ex. 22



Accent—The Life Pulse in Music

By S. M. C.

If the rank and file of music students could be impressed with and made to understand the life-giving power of accent, the amount of monotonous, dreary, and spiritless playing would be reduced immeasurably. The fact is, however, that as a rule, they do not realize the importance of this element which, when lacking, makes playing, which might be technically correct in other respects, dull and uninteresting.

Perhaps teachers, as a rule, do not impress the importance of accent upon their pupils, owing in many cases to the fact that they themselves do not realize it. Even young beginners can, and should be taught the meaning and use of accent and should be held strictly to its observance in every measure, so that it becomes second nature to them. Tell them that "accent is a special stress or emphasis given to one particular tone or chord in a group." Then read to them a paragraph from some book, with no particular stress on any word or syllable, and they will never forget how utterly ridiculous and meaningless reading or speaking becomes when there is no accent.

Next apply this to the music lesson. Here it will be necessary to distinguish between mensural and rhythmical accent. The fundamental object of the former is to indicate the time-divisions called measures. This leads to the distinction between primary and secondary accent, the first falling on the first beat of the measure, while the second marks the entrance of a second or third compound division of the measure, as in 6/8 or 9/8 time.

The advent of a phrase is indicated by rhythmic accent. Whether the piece be fast or slow, soft or loud, legato or staccato, the principles of rhythmic accentuation must be observed. Sometimes, indeed, only a slight emphasis is needed to outline the phrases. When a weak beat requires an accent to bring out some special note in the melody, or to obtain some other pleasing effect, we use what is called melodic accent.

Students sometimes find that their playing excites less admiration than that of their friends or competitors, and are at a loss to discover the reason. It would be well for them to examine their playing carefully, or take the advice of some severe and candid critic, who will tell them that the fault lies in their failure to observe accents of all kinds, not only those marked in the music, but mensural and rhythmical accents as well, and doubtless, they will be surprised to discover now many things they never noticed before. Beginners and adults should make it a point, year in and year out, to observe accents of every kind, which will relieve their playing of dead-level monotony and give it a desired vitality.

The Cover of the February "Etude" will be a handsome portrait of the late Giacomo Puccini, the greatest modern Italian master of opera since Verdi.

How Mozart Composed

By W. Meyer

Translated expressly for THE ETUDE

THE genial musical disposition of Mozart exhibited itself in no way more forcibly than in his methods of composition. He seemed to possess the ability to conceive a composition in all its completeness in his mind, just as an artist would conceive of a picture. The mechanical process of writing the work was merely hand labor. In fact, his wife used to remark, "He writes out his compositions just as you and I write letters."

In a letter written in 1789 Mozart told of his methods of composition.

"When I feel good, sometimes in a ride in a wagon, sometimes after a fine meal, sometimes when I go for a walk, sometimes when I cannot sleep, I have the peculiar experience of having the musical ideas pour in upon me like a powerful stream. Whither they come and how I do not know. I retain the best ideas and mull over them. Then other ideas come, and soon there is a contrapuntal tapestry embellished by the tone colors of the different orchestral instruments. By this time I am possessed with a fever of the soul which is all-consuming. If I am not disturbed, the more or less nebulous mass of themes begins to take form, like that of a handsome figure or that of a beautiful picture. The whole thing is before me as in a beautiful, vital dream. The remarkable thing is that when a composition has developed to this stage I do not forget the details. This is perhaps the greatest gift that God has given to me. After this I can be disturbed by external things without injury to my work. I can play with the chickens or the geese with Gretel and Bärbel. I am merely emptying out of the reservoirs of my brain the things that I have placed there. I get the notes down on paper fairly fast and they rarely differ from my original mental conception that came at the moment of inspiration. I always endeavor to make my works distinctive. That is, I take care that they are Mozart, and not in the manner of some other composer, just as my nose is big and long, unlike that of any other man."

How to Give a Musicale

By Russell Gilbert

1. Do not invite more people than the room can hold comfortably. To enjoy music your guests must be able to see, to hear, and breathe freely.
2. Place the piano where it can be seen and where a good light will fall upon both the piano rack and the keyboard.
3. Have the piano tuned and in good condition.
4. See that a wide space is left free around the piano. Your pupils must not feel cramped. They cannot do well if someone is fanning behind their backs or peering up into their faces.
5. If there is a clock in the room either remove it or stop it. The ticking is sure to annoy your guests if they are at all rhythmical.
6. Be sure to air the room well before the guests arrive. Do not have the temperature above 65°. An overheated room has sent many a guest to sleep.
7. It is well to have the programme finish in less than an hour. Better that guests should beg for more than to have to wake them up at the close.
8. Choose artists carefully. Do not have two sopranos or two tenors upon one programme. It is dangerous.
9. Serve cold refreshments. After sitting in a close, warm room guests will bless a cold punch or an ice.
10. Small children, babies, cats, dogs, parrots, canaries, and similar singers are best banished from such an affair.

Strengthening the Fingers

By Jane Fellows

HERE is an exercise which will be found helpful in strengthening the fingers. Rest the hand on a table, or any flat surface, with the palm downwards. Have the fingers straight and slightly separated. Raise each finger as high as possible at least ten times, taking care not to bend the finger at the knuckles. It will be noticed that the fourth finger is difficult to raise. With repeated practice, however, all the fingers will become supple.

What Radio Means to the Music Student

An Interview With VICTOR SAUDEK

Director of Radio Music, the Westinghouse Electric and Manufacturing Co. Station KDKA, Pittsburgh.
Springfield, Mass. Newark, N. J. Hastings, Nebraska. Chicago, Ill.

Victor Saudek, at present director of radio music for The Westinghouse Electric and Manufacturing Company at Pittsburgh, and conductor of the KDKA Little Symphony Orchestra, was formerly solo flutist under Victor Herbert and later under Emil Paur. He has also traveled with many of the great coloratura singers, playing their flute obbligato parts. He has made a study of symphonic, opera and light opera scores from both

the instrumental and vocal sides, which, combined with his experience in actual production of symphonic and operatic works, gives him that degree of versatility required by the position he at present occupies. He is also attached to the Music Department, School of Fine Arts, Carnegie Institute of Technology, in a professional capacity. Readers of THE ETUDE, who are also interested in radio, will find this a very informative article.

"THE music students of America have reason to be unusually interested in a discussion of what the radio means to them and how they may profit most by it.

It must be borne in mind that the radio functions for the student in two ways. Firstly, it permits his listening to the work of other performers ranging in kind from soloists to ensemble groupings of almost all possible combinations. Secondly, it affords the opportunity of presenting his own work to an audience that for size and variety is new to the world. Unfortunately, many students place most value upon the latter opportunity. Unfortunately, because, if there is one fault common to all promising students, it is that they are inclined to lay more emphasis upon what they have to offer than upon what they have yet to learn. Certainly this is a natural tendency, and so evident in other lines of musical activity that it has called comment from many directing heads.

"In THE ETUDE for October, 1923, Preston Ware Orem says:

"One of the greatest dangers of the young composer is the desire to rush into print too soon. After finally mastering all the technical details, one must spoil much good music paper before finally evolving anything which is much more than a good pupil's exercise."

"I quote Mr. Orem for a definite reason. Whereas, in submitting manuscripts to a publisher the young composer can, at worst, prejudice but a few people and is altogether unlikely to do even that, since his efforts are submitted to an editor trained to catch, and to catch quickly, the good as well as the bad features of a musical work; in the case of the radio performance the work is presented to an audience of thousands upon thousands of people whose final dictum is that they either like a thing or they do not like it. They have no basis for their judgment other than their own likes and dislikes. Consequently the student should make sure of his work before presenting it to the radio audience.

"In the larger studios this problem is solved by the musical directors; but even there the applicant will naturally be more kindly received if he shows a conscientious effort in bringing out the best that is in him. These remarks should not be taken in a discouraging way. They are not so intended; and to make this apparent I presume it would be better to make a few practical observances regarding what radio performance requires from the artist.

The Microphone

"By way of properly focusing the discussion, let us first consider the microphone, the instrument that picks up the sound and from which the sound is carried to the broadcasting apparatus. In the microphone we have what is elsewhere described as a 'supersensitive ear' and 'a model critic, constant, unemotional and not gullible.' So far as the microphone is concerned, whatever of art the soloist has must be expressed in terms of sound and sound alone. There is a definite technic for the radio studio, just as there is a definite technic for the opera or the concert platform.

"Not so long ago opera singers were severely criticized for carrying the stage deportment of the opera upon the concert platform. One hears very little of such criticism today, because the opera singer who also appears as a concert artist has learned to master the technic of the concert platform. Getting back to the microphone, it is sufficiently important to bear repetition that the microphone transmits sound, and nothing but sound. Smiles, gestures, the play of a graceful body, the light of the eye, mean nothing here. Everything must be put into the musical rendition itself. That this can be done is proven by the fact that many teachers have remarked the improvement in the work of their artist-pupil's due to this enforced concentration upon the sheer sound they

produce. Briefly, the microphone tends to sharpen the performer's technic; and it does it in a way impossible to a human being without hurting the feelings of the performer. It does accurately and with absolute fairness. It is the infallible mirror of the artist's work.

"Take so elementary a thing as a singer's breathing, which, if faulty, is noted in a concert hall by but a comparatively few people sitting close to the singer. Obviously this faulty breathing means wasted effort and a lessening of control and tonal quality on the part of the singer. But through the radio microphone this breathing will go 'on the air' to each listener exactly as if he were standing directly before the singer. Thence, brought to the singer's attention it may be corrected by intelligent study. The performer thus moves toward an ideal performance; that is to say, one in which digital or vocal expertness in the mechanical sense is combined with the ability to throw into that mechanical skill all the interpretative intelligence the performer can bring to bear upon it.

An Irrevocable Record

"By way of good measure, the microphone adds a quite unique feature which is, that immediately upon picking up a sound, it starts on the way to thousands upon thousands of listeners. Once it strikes the microphone a sound can never be recalled. There comes to my mind a radio performance which involved the use of a reader with a musical background. This reader was a person of great experience who felt that he knew at least how to turn pages. But in actual performance, as he stood before the microphone, this turning of pages went 'on the air' like the sound of dishes being rattled around in a sink. It was thus brought to this reader's attention how this apparently so little thing might detract from his performance in a hall or room or even in the open air. It proved to him that there is

a deft technic of even so little a thing as turning pages, and as everyone knows, it is the multitude of little things as much as anything else that distinguishes the artist from the mere performer.

"It is thus that the microphone, by its absolute fairness, tends to make artists of mere performers. And because of the inability to recall a sound, once it has gone 'on the air,' there has arisen the feeling that in a radio performance the performer must be constantly 'on his toes.' This being 'on one's toes' is eminently characteristic of great artists, as witness Sarah Bernhardt's reply to a young actress who criticised the divine Sarah for exhausting herself in an emotional scene: 'But, you see, you are not Sarah Bernhardt.'

The Immense Radio Audience

"Has radio anything else to offer the young artist or artist-pupil? Let me answer that with a question. What does it cost a singer to make a concert debut and what is the size of the audience; what does it cost a singer to radio a concert and what is the size of the audience? Does radio have a bad effect upon concert attendance? Another question will answer. Do less people attend the artist's concert because his work is procurable in the form of phonograph records? It might be added further that there are singers whose present church positions are directly the results of radio performance.

"As to which voice or instrument goes 'on the air' most advantageously to itself, there is none such. Bear this in mind: any voice or instrument will radio well if it is well used. Soprano, contralto, baritone, tenor, bass, violin, flute, trumpet, banjo; any voice; any instrument; it is all the same. It is entirely the skill of the performer that counts. Believe me, the microphone is unsentimental, it has no prejudices, it is not snobbish. It receives a jazz band with the same fairness that it extends to a symphony orchestra.

"Regarding the placing of instruments in relation to the microphone, we find comparatively no difference in various arrangements. The chief thing to note here, for soloists and groups alike, is to avoid any tendency to 'crowd' the microphone. The microphone is a sensitive thing, as sensitive as a demure little Miss with her first beau. Keep that in mind, and you are pretty safe.

The Radio Future

"The future of the radio? Well, I am certainly no prophet, but the influence of the radio is constantly widening. It already means much to many people and it means more every day. We are sufficiently busy with the present and we act on the belief that we control the future to the best by acting as conscientiously as possible in the present. Personally, I believe that within twenty years radio will mean to the music world as much as and more than the telephone and telegraph mean to the business world to-day. Already we are carrying symphony concerts, organ recitals, music lectures, opera, drama, concerts and dance programs to the farthest rural stretches of the western hemisphere. We are also heard in Europe. A great future for radio is assured. Just how it will be handled none can now say, but there is no reason to doubt that it will be handled well.

"The possibilities of extending musical education through the radio are enormous. We have just completed a series of lectures upon the history, characteristics and use of all the instruments of the modern symphony orchestra. The lectures were illustrated by excerpts from standard symphonic scores.

"Mr. A. S. Garbett, formerly assistant editor of THE ETUDE, has just completed a series of educational musical lectures from San Francisco broadcasting stations. Work of this kind will be expanded in the future for the great advantage of American musical education.



VICTOR SAUDEK

Radio Limitations

"While radio imposes restrictions upon the performer, restrictions that tend to sharpen the performer's technic, on the other hand it offers a distinct and unique advantage. This advantage grows out of the fact that radio, more than any other musical institution, is identified with the home and the fireside. The point that I wish to make here is that this atmosphere of home is not only at the receiving end of the radio, but also at the broadcasting end. Briefly, the broadcasting studio is furnished precisely as homes are furnished and the artist may have at hand during the recital such relatives, friends and teachers (in reasonable number of course) as he has been accustomed to rely upon for that moral support and encouragement that means so much especially to the comparatively inexperienced performer. It is one thing to have friends and associates in the audience; but the advantage of having them at one's side during the actual performance itself is certainly no negligible factor.

"It is our aim here in Pittsburgh, and, from what I have seen on my visits to the major studios elsewhere, it is also their aim, to extend as cordial a hand as possible to aspiring young musicians. It is safe to say that there is scarcely a young musician of promise in the vicinity of Pittsburgh whom we have not succeeded in exploiting to advantage before the radio audience.

"Perhaps a remark regarding radio and the teachers of music in its varied branches will be not out of place. There is no question that radio has functioned in the past to the benefit of those teachers whose hearts are in their work and who make it a practice to develop their pupils in an intelligent and artistic way.

"It frequently happens that we are able to devote a whole program to the pupils of a particular studio. This means necessarily that this particular studio must have developed a number of pupils whose ability has reached the point of warranting their public presentation. Studios that have not yet reached such a point of attainment are thus by the spirit of emulation urged to renewed efforts, with resultant artistic profit to teachers and pupils alike. And in the long run financial advancement moves along closely behind artistic progress. There may be exceptions to this, to be sure; but evidence seems to substantiate the rule. It is a great pleasure to find advanced pupils in the various studios being spurred on to renewed efforts by virtue of the possibility of their presenting an outstanding radio performance. For an outstanding radio performance, like any other arresting achievement, finds its reward in time."

Pointers on Beginner's Practice

By W. L. Clark

1. SPEND a goodly portion of the practice period in scale practice. Scale playing gives easy, graceful execution.

2. Spend considerable time on left hand practice. Make the left hand do its share of work from the very beginning.

3. Practice silent note reading; then reading notes aloud. This will develop accuracy.

4. Devote a few moments to counting aloud. Make counting aloud a definite part of the practice period.

5. Give a definite amount of time to some one exercise that you would like to master. By learning one *well*, the same will be done for others.

When Practice is Practice

By Vaughtie C. Alexander

THE right way to practice is to *think* how you are to play every note before you play it—to know *what* you are playing.

When the fingers run away from the mind, the playing becomes haphazard, and all artistic effect is destroyed.

After practicing thoughtfully, if your fingers respond readily to your mind then you may safely let feeling help direct them.

To practice well is to play consciously at every instant the right note at the right time. A mistake which you hear and do not correct does you a wrong; for a fault is a fault, whether it is noticed by others or not.

Listen carefully to find out where and what you play falsely. Then the ear will not be careless, you will learn to appreciate correctness and beauty, and will give yourself much pleasure.

The Fear of Black Notes

By C. Frawley Thurston

WITH my advanced pupils, nothing ever gave me more trouble than sight reading. The slow passages with large open notes they executed with ease. Accidentals, such as found in the music of MacDowell, did not cause them much concern. These they would play very often with an amazing precision. But as soon as a group of closely placed sixteenth and sixty-fourth notes made their appearance, even though but a simple arpeggio that lay right beneath his hands, the player took stage fright, looked wildly at the notes, fumbled, and gave up the task as impossible.

I made up my mind to prevent this mishap, and gave it long and continued thought. Merely to have the pupil look over the music before attempting to play it, as recommended by most teachers, did not suffice. I found nine out of ten pupils merely pretend to look over the notes. If they actually do, they pay as much attention to the easy parts as they do those that are apt to cause difficulty. The result is they gain nothing from the procedure whatever.

After watching pupils over and over again, I came to the conclusion that closely set black notes appeared to them very much as a hole in the pavement appears to an automobilist. The automobilist jams on his brakes and, with the slackened motion, glides over the depression without much of a jar. If, however, the hole appears suddenly when he does not expect it, he

will very often do the very thing he should not do—that is, give the car gas. The pupil, seeing the difficulty after gliding over long half and whole notes, acts very much in the same way. Instead of retarding the tempo, he rushes the slow movement, and finds himself on the rocks before the difficulty is actually reached.

My method to correct this tendency is simplicity itself. I tell the pupil to look for the "black notes." If it happens to be an arpeggio, I ask him in what key it is. To this request he then gives the letter name of each note. Very often this will suffice; but with some of Liszt's music, I go so far as to ask the pupil to copy the difficult notes down on paper.

"Why do I do this?" you may ask. Simply to make the youngsters concentrate. The principle is illustrated by the average person looking at a sunflower. He sees a large black centre, a large convex pad, from which radiate yellow leaves. If he looks more closely, he will recognize that it is a composite flower, and that the pad is studded with myriads of little stars, each one a little flower by itself. The sunflower he discovers is not a single flower but a veritable garden full of little ones.

In the same way, the pupil's concentration breaks up the unity of what before seemed a black mass of notes, and, recognizing each for itself, plays them as they should be played.

The Body Touch

By Ernest J. Farmer

ALTHOUGH the various arm movements in piano playing have been very fully discussed and analyzed, so little has been said about the use of the body that many players and teachers give it no thought. Unless decidedly lacking in temperament, they do use the body touch, but unsystematically and insufficiently.

The most obvious, but not the most important, use of the body touch is in fortissimo two-hand chords. The power that may be obtained from even a small upright piano by this means is a revelation to many players. The fingers are formed touching the keys, the body is swung slightly forward, at the right instant the weight is caught sharply on the fingertips so that the body is thrown back and the whole weighty impulse is transformed into tone. The movement is, for all the world, like that which one uses naturally in opening a door that sticks. As much larger muscles than those of the arms are used, the body touch is remarkably effortless, and the tone produced, pure as well as rich.

A slow, gentle movement gives great impressiveness to soft chords. In the popular Rachmaninoff *Prelude*, the chords marked *ppp* may be played with the body, but the melodic octaves with the arm alone for greater incisiveness. Not many succeed in subduing the body touch enough for this passage, but it can be done.

One-hand chords are less easy, but come naturally enough after one has practiced two-hand chords for a while. It is possible to get quite rapid alternating-hand passages with tremendous bravura effect by using a kind

of rotary movement. Single notes are less easy still, but soon come after one learns not to use too much body impulse and thus get out of balance.

The greatest value of the body touch is not in its increasing the range of tone between *pp* and *ff*, but in the power it gives of intensifying the great climaxes of musical phrases or periods and of adding impressiveness to quiet but emotional passages. In the favorite *A-Major Polonaise* of Chopin one may do very well without it up to the last eight measures. But now comes the fourth or sixth entry, according to whether one observes the repeats or not, of that period. One must do something special. It works very well to use the body quite powerfully at the beginning of each of the first six of these measures, and then for each beat of the last two. This touch is very useful in the nocturnes, quite subtly of course, on some of the more poignantly expressive, stressed notes.

In teaching, one may introduce the body touch in its easiest form in the second or even in the first term. Modern teachers know that early mastery of the upper-arm movements keeps the upper arm free and is an important factor in gaining freedom in the wrist. Mastery of the body movements makes the whole poise more elastic and easy and shows a strong reflex effect in all phases of technic. It is not particularly hard to get, not nearly so hard as the independent finger movement with which the older teachers formerly began.

Concerts in Africa

By Joseph George Jacobson

WHILE touring in South Africa with a well-known artist we often took flying trips off the beaten track and arranged entertainments in smaller towns. In the Transvaal, especially, many people had no idea what a concert was. We received notice one day to play at a little place, B—; and at dawn a two-wheeled cart with four frisky Basuto ponies pulled up in front of our hotel. We had a grand ride across the veldt, but it became very tiresome, as it took nearly all day. We had just time to dine, dress and walk to the hall.

What was our amazement to find that not a single chair had been placed in the room for the public to sit on! The manager, however, drew our attention to chalk marks on the floor, squares about two and a half feet large, each one numbered. The public would sit in those squares. A negro boy, perched on a little donkey and ringing a large bell, announced our concert to the

town by means of a huge placard held in front of him. The placard said that our concert was "the greatest event in the annals of the town!"

To the hall the townsmen came—all shades of complexions from the whitest Caucasian to the blackest Zulu. After the first solo, not a soul stirred nor applauded. They simply stared at us. "Perhaps the audience is more critical than we think," I said to my friend; "we'd better take more pains." Again silence reigned during the next piece. Feeling uneasy at this uncanny behavior, I mingled with the audience inquiring whether they liked the music or not. The reply was that they thought it heavenly, but were not sure if they were allowed to applaud or make a noise. I told them to do so by all means; whereupon the opposite took place. At every bravura or crescendo passage they started such a howling and screaming that the manager had to quiet them.

"What the Musician Should Know About Business", by Dr. Thomas Tapper, in the February "Etude", comes from a musician who has gone into business and made a great success.

The Teachers' Round Table

Conducted by PROF. CLARENCE G. HAMILTON, M.A.

This department is designed to help the teacher upon questions pertaining to "How to Teach," "What to Teach," etc., and not technical problems pertaining to Musical Theory, History, etc., all of which properly belong to the Musical Questions Answered department. Full name and address must accompany all inquiries

Bi-Weekly Lessons

I teach in a small town. Some parents think that one lesson each week is too much for their children to take during the school year. They want a lesson once every two weeks. Would you accept such pupils? One lady became quite provoked when I refused to accept her two boys as pupils, one coming for his lesson one week and the other the next. Do you think it would be better to accept such pupils than to lose them?—V. P.

It might have an enlightening effect on parents if you drew their attention to the small amount of supervision which is customarily given piano work in proportion to that devoted to other school studies. Take arithmetic, for instance. In school, the child's work is constantly under the teacher's eye for five days in the week. Examples are daily corrected and explained, so that the pupil is given no opportunity to get hopelessly befogged over them. But contrast this condition with piano study! Daily practice of an hour or more is supervised by the teacher only a half or three-quarters of an hour per week; and for the remaining days the child is allowed to go as he pleases, learning wrong notes and rhythms, and forgetting during the week a large proportion of what has been told him. Is it not evident that if he goes without a lesson for two long weeks, the situation becomes hopeless?

My answer is, therefore, that you would do well to refuse bi-weekly pupils, unless driven to take them by dire need, or unless their mothers are able to look after their practice properly; for otherwise the probability is that the pupils will accomplish little or nothing, and you will, of course, be held responsible for lack of good results. Why not have a frank talk with parents, and present the facts that I have outlined? Perhaps they may then see daylight in the matter!

Standards of Attainment

How nearly perfect should a child play his little pieces and studies before taking up others in his first term of lessons? Should he be kept on one piece more than three or four lessons if it seems impossible for him to play it without mistakes or stumbling?

It is a mistake to keep a pupil drudging away at material that is evidently unfitted for him, in any grade. If a study or piece is perfectly practicable for a pupil, and especially if he likes it, he should be urged to learn it thoroughly, and even memorize it. But if another piece proves dry or too difficult after it has been given a fair trial, do not push it to the point of exasperation, but let it be quietly dropped in favor of more promising material. The teacher is the doctor, and should take care that his medicine is really beneficial to the patient, otherwise it should be discarded.

Methods of Touch

Mr. L. M. asks for a list of books on piano touches, and how to use them.

There is so much controversy among high authorities as to the correct method of manipulating the piano keys, that it would be impossible to cite any one book as an absolute standard. I therefore append a list of books by leading teachers. The thoughtful student will read what each one of them has to say, and his will then use his own common sense in choosing what seems best. The books are listed alphabetically:

Bree, Malvina: *Principles of the Leschetizky Method*.
Campbell, L. B.: *Relaxation in Piano Playing*.
Grabill, E. W.: *The Mechanics of Piano Technic*.
Hambourg, Mark: *How to Play the Piano*.
Matthay, Tobias: *The Art of Touch*.
Matthay, Tobias: *First Principles of Pianoforte Playing*.
Smith, Macdonald: *From Brain to Keyboard*.
Venable, Mary: *The Interpretation of Piano Music*.
Wells, Howard: *Ears, Brain and Fingers*.

The same correspondent adds:

As I intend to take up the study of the pipe organ later on, would you advise me to train according to a certain piano method, or is this indifferent and would not have any significance in regard to organ playing?

All the dexterity and fluency that one can acquire in piano study will come in handy for the organist; so that I advise you to study piano through the regular channels. It might be well, however, to prepare for organ work by stressing Bach and Mendelssohn, who are the leading classic organ composers.

Studies for Beginners

What book would you recommend for a very slow child after he has completed Presser's *Beginner's Book*?—V. P.

If he has small hands, try Lemoine's *Fifty Juvenile Studies*, Op. 37, or Burgmüller's *Twenty-five Easy and Progressive Studies*, Op. 100. The three books of Loeschhorn, Op. 65, consist of a series of melodious and progressive studies that begin in the key of C and advance through several of the simpler keys, with a group of studies in each of these keys.

Miss Lena Cums, a piano teacher of Gardnersville, N. Y., writes that she stimulated interest among her pupils by awarding a gold star for each especially well-prepared lesson. Last year, she says, the youngest member of her class won the greatest number of these stars, and was rewarded by a birthday party, at which games and a musical program were leading features. A teacher who thus encourages friendly rivalry and a healthy group spirit in her pupils is sure to be a success!

I should be glad to have other members of the Round Table send accounts of any such devices which they have found of assistance in arousing and holding the interest of their pupils.

When to Begin Technic

1. Is it necessary to teach the two-finger exercises to children? Do you think the proper time to give them would be after Presser's *Beginner's Book* has been completed? Could the same results be obtained by careful study and use of fingers in little studies and pieces?

2. Would you advise giving scales to children with the Presser's *Beginner's Book*, or wait till that has been completed? The pedagogy course given in the school from which I graduated introduced scales as soon as the notes, keys, whole and half steps were learned.

3. When should the different touches be taught to a child?—V. P.

The child's technical work, in my opinion, should begin at the very outset. He should be taught immediately to hold his hands correctly, and then little exercises should be given which will properly train his fingers for their future tasks. As soon as he is able to execute correctly exercises with a single position of the hands, he should be taught to put the thumb under the other fingers by such exercises as the following:

Ex. 1 Right Hand

Left Hand

This work prepares for the scales, which should now begin in their simplest forms.

Let each pupil have a book of music manuscript and bring it to each lesson. In it you can write down such simple exercises as the above; and you should teach him to begin his practice every day by this purely technical drill. Scales are the alphabet of music, and their mastery cannot begin too soon.

"Let no composer, be he never so poor in spirit or rich in sympathy, abstain from any legend, providing only it gives him the chance to sing of life as he has known it, and known it so poignantly that he is not dissuaded even by the greatness of those who have preceded him."

—RUTLAND BOUGHTON.

Value of the Grace-Note

My father and I have been discussing the grace-note, he claiming that it has some time-value and is counted as a part of the beat, while I claim that it has no part of the beat whatever. Please decide the question.—F. N.

I'm afraid I must support your father in this question. If a note is sounded at all, it must have some time-value, however slight. The shortest staccato, for instance, endures for a small fraction of a second.

The "grace-note," technically called the *acciaccatura*, is really a shortened form of the *appoggiatura*. In its original use the latter consists of a small note, written just before a principal note and occupying a half (or sometimes two-thirds) of its time. Thus in Mozart's *Sonata in A Minor*, the following passage, with the *appoggiatura* at the sign *:

Ex. 1

is played thus:

Ex. 2

Probably during the seventeenth century, the *appoggiatura* was sometimes played very quickly; and in this case a short oblique line (the sign for diminished value) was drawn through its stem. Thus in Mozart's *Rondo in D Major*, the first two measures:

Ex. 3

are played thus:

Ex. 4

Accordingly, the "grace-note" has a small time-value, which it takes from the note by which it is immediately followed, and to which it is regularly attached by a short slur.

Stiff Wrists

I am troubled with stiff wrists. I cannot play for any length of time without stiffening. I find it almost impossible to relax. Will you tell me what exercises I should use, and how I should go about it?—H. G. N.

You should learn first to relax, and then to employ the hand touch in your playing. For the latter, consult the Round Table in the ETUDES of May and June, 1924. After all, relaxing the wrists is a purely psychological matter. One has first to relax them in the brain, and then to keep enough attention focused on them while playing to avoid stiffening them again.

Sit near a table and hold your forearms horizontally before you, letting your hands hang down from your wrists like clothes on a clothes line. Now let your arms gradually descend till your hands lie limply in your lap. Raise the forearms again, with the hands still loosely hanging; extend the arms forward and let the hands come down on the table-top. Repeat these motions about twenty times a day.

Then, when you play, approach the keys with the same loose hands, and strive to keep them steadily in the same condition. When you finish, raise the wrists up first and place the hands in the lap as before. Thus you will start right and end right, and, we will hope, will continue in the properly plastic condition.

THE VAUDEVILLE ORCHESTRA
CONDUCTOR

If the music of vaudeville is trivial, apparently the duties of the orchestra leader are not. In addition to being able to play violin or piano—and preferably both—he has to be an “extremely capable musician,” says Edward Renton in his book: “The Vaudeville Theatre—Building, Operation and Management.”

“Sometimes he has to possess almost clairvoyant powers to interpret the needs of some acts,” this author continues. “He and his musicians will frequently have to contend with poorly written, almost illegible music; it often reaches him torn, blotted, pencilled and erased until it is difficult to recognize it as music at all. It is often the case that an act does not bring any music, merely desiring a quick little waltz or march for opening and closing a sketch, or asking the orchestra to ‘fake’ this or that throughout an acrobatic act, or during some ‘business.’ It follows that the leader must be adept at choosing a suitable number in keeping with the spirit of the act. It also follows that the orchestra must be able to ‘fake’ in good harmony. So far as the author knows, there is no field of musical endeavor requiring quite so much versatility, all-around ability, patience and general musical knowledge as that of the vaudeville orchestra.”

“The player should have ten times more technic than is required for the piece.”

—FANNIE BLOOMFIELD ZEISLER.

WAGNER LIKED HORSES

In an article on Wagner in *The Chau-tauquan*, R. A. Coan reminds us again of Wagner's love of animals together with other human qualities the great composer possessed. “Of his personality,” says Mr. Coan, “certain outstanding manifestations deserve notice. His was a wonderful sense of humor—the aura of an undying youthfulness of spirit. Nowhere do we see this better displayed than in his letters to Minna, his first wife. Ill in body, harassed by financial difficulties, tormented by the jealous upbraiding of his wife, he yet could reply to her in such tender, vivacious, humorous strain as is found nowhere else in epistolary literature, save possibly in the unmatched letters of Stevenson.... These letters also reveal his love for animals. Almost every one contains references to ‘Fips,’ their dog, and Jacquot, their parrot. This love for brute beasts is beautifully expressed in his letter to Minna from Paris: ‘Ah, God, how I’m longing for a last den of one’s own. Only take care of Jacquot; one must have a couple of good dogs then, and if possible also a horse. In the streets here I do most of my talking with horses, for instance, on the cab-stand. When the good beasts flinch, prick up their ears, shake their heads, and begin stamping their feet, I’m as pleased as a child. I’ve quite taken the dear omnibus horses to my heart!’

“One wonders what Wagner would say to a modern taxicab! It is a fact, however, that quite a menagerie of animals appear in his operas, and whenever they do so the music improves. The Farewell to the Swan in *Lohengrin*, the birds and beasts in *Siegfried*, inspired some of the best of his music; and certainly his love of horses cropped up in *Die Walkure* wherein we get a whole livery-stable full of wild horses. *Brunnhilde* and her steed *Grani*, are among the very best of Wagner's characterizations.

“We are more musical than we were, but we sing as much ourselves, or are we simply more willing to pay other people to do our singing for us?”

—DAILY GRAPHIC.

The Musical Scrap Book
Anything and Everything, as Long as it is Instructive
and Interesting

Conducted by A. S. GARBETT

WILLEM MENGELBERG, CONDUCTOR

MENGELBERG's decided success as conductor of the New York Philharmonic gives weight to the following description of his method by D. W. Sinclair, an American musician, who has played under his baton. It is from Mr. Sinclair's article on “Six Orchestral Conductors” which appeared in *The American Mercury*:

“Mengelberg is the *ne plus ultra* of drill masters; his knowledge of orchestral instruments and effects is microscopically complete. For another thing, he combines all sorts of temperaments in one; he has thoroughly assimilated the romantic, the precise, the energetic, the tender, the ruthless. Again, he has obviously devoted time to study as well as conducting, for he is wonderfully penetrating in getting the last drop of blood from the music before him. Further still, when he is free of hurry and irritation he simply radiates, almost exudes, a free sympathy with his musicians, their capabilities and their problems....

“Once, preparing Strauss' *Don Juan* he failed to get from the orchestra the enormous power that rests in that superb score. He shook his fist in the air and burst out,

‘Don Juan is not a weakling, not an “I beg-your-pardon” sort of man—he is strong—’ here the fist shot upward to the consternation of the National Symphony's girl-harpist—‘a new woman every day!’ (Appropriate blushes from the harpist, but a cheerful response from the men)... Brahms' *Academic Festival Overture* presented difficulties—it was too sweet to suit him. Quoth Willem: ‘Here are professors—dry old professors!’—accompanying his elucidation by making faces. For Berlioz' *Scaffold March* in the *Symphonie Fantastique* he yelled: ‘You must play like devils!’...

“The production in 1922 of Mahler's great Third Symphony furnished him with no end of opportunity. The flower-movement was not played delicately enough. ‘No,’ said Mengelberg, ‘not so!’—holding up a pitying finger—‘but so—the poor little flower must die!’ And the E-flat clarinetist failing to achieve the needed raucousness in the ensuing animal picture: ‘You are supposed to be a donkey—and you play like a lady-donkey.’

“Nothing is left out of Mengelberg's conception of art; everything is grist to his mill.”

MUSIC AND MAGIC

We have long been of the opinion that “music is magic,” but now comes an interesting restatement of the fact from a Professor of the History of Music at the College of France, Jules Combarieu, who quotes Wagner in support, in his book, *Music: Its Law and Evolution*.

“What a strange history is that of music!” he exclaims. “Everywhere in all the ages, one sees in it something mysterious and inexplicable, which places it outside the other forms of human activity. At the present time, even, when we call to our aid all the resources of our ‘sciences,’ we are unable to explain clearly what it is that moves us when we listen to a beautiful air of eight bars; and the modern human mind, though freed from many superstitions, is often obliged to speak in the same language as that of primitive folk.

“Our operas, and the whole of our religious music, may be considered as a survival of magic. When *Siegfried*, while

forging his sword, sings and enumerates the qualities of the blade, when *Jeannette*, as she sews, says ‘Cours mon aiguille, dans la taine,’ etc., they are performing acts reduced to meaningless symbols without efficacy, but imitated from ancient magic. Lastly, we see how the two extremes of history link themselves together.

“What do we discover at the very beginning of musical history? Myths, ascribing to music divine origins and incantations. Now this is how the greatest musician of yesterday expresses himself:

“‘The power of the composer,’ says Richard Wagner, ‘is naught else than that of the magician. It is really in a state of enchantment that we listen to one of Beethoven's symphonies.’

“Is this the brilliant epigram of a writer such as we often find in musical criticism? No; rather it is the phrase of an artist, a philosopher, and an historian all in one.”

WAGNER'S DRESSING GOWN

EVERYBODY knows that Wagner had a passion for luxury. In his life of this great composer, Henry T. Finck quotes the following letter in which the master orders his dressing-gown:

“Pink satin stuffed with eiderdown and quilted in squares, like the grey and red coverlet I had of you; exactly the substance, light, not heavy; of course with the upper and under material quilted together. Lined with light satin, six widths at bottom therefore very wide. Then put on extra—not sown onto the quilted material—a padded ruching all round of the same material; from the waist in ruching must extend downwards

into a raised facing (or garniture) cutting of the front part. Study the drawing carefully: at the bottom facing or *Schopp*, which must be worked in a particularly beautiful manner is to spread out on both sides to have an ell in width and then, rising to the waist, lose itself in the ordinary width of the padded ruching which runs all round.”

Any American who fussed over a dressing-gown like this would be thought a “sissy,” but the same care that went into his dressing-gowns went into Wagner's gorgeous scene-settings, and into his music. You cannot judge a man by his clothes; yet strangely they reveal him.

A NEGLECTED PEDAGOG

Not many people could say offhand who is “the father of modern Spanish music,” in spite of the increased interest in Spanish music engendered by the works of Albeniz and Granados. “To be the originator of a movement has its tragedy as well as its glory,” says Eric Blon in the *London Musical Opinion*. “It takes a serious, unegotistic, ideal-minded scholar such as Felipe Pedrell, the father of the modern Spanish School, to endure calmly the mortification of the comparative obscurity, illumined by faint rays of a glory that is mainly the reflex of other people's successes, which has ever been the leader's lot in music.

“Pedrell was born in 1841 at Tortosa in Catalonia, came a generation ahead of those destined to profit, not only by the adoption of his sound principles, but also by the avoidance of his failings. And when he retired, in proud disillusionment, to his native province, he already found himself fallen a generation behind his time, his teaching usurped and improved upon by others, foremost among them Albeniz, Granados and Manuel de Falla. He had, with too self-sacrificing a generosity, bestowed his inheritance long before his decease.”

Pedrell was (or since he is still living according to last accounts, still is) wholly self-taught in music. He became professor of Musical History and Aesthetics at the Royal Conservatory of Madrid, and in 1894 was made a member of the Spanish Academy. “His editorial work in regards to old Spanish music is of the highest value,” says Baker, and “as a student of folk-lore he stands very high.” He has published numerous works in Spanish on these subjects, is the composer of several operas, and above all has been a great teacher, his best known pupil being, perhaps, Albeniz, later a pupil of Liszt. Recent investigators in the comparatively little known field of Spanish music delight to do him honor.

“Not all attractive women are good women—and not all attractive music is good music.”

SUCCESS AS AN OPERA SINGER

MORE than a good voice is needed for success in opera; more, even, than histrionic ability, personal magnetism and sheer beauty, according to Geraldine Farrar, who possesses all these gifts in abundance. Writing her own biography, she says: “I have been asked in summing up these experiences of my artistic career, so far, if it has all been worth while. From my point of view, yes.” She then adds some reservations. “It is, however, distinctly not worth while, to my mind, unless Fortune smiles upon you in abundance, for art is not the medium stratum of life, but its flowered inspiration and emotional poetry; it demands and obtains its sacrifices and sorrows which modify and chasten its glory, and your own soul best knows the toll you pay.

“Personally, I would not encourage the graduate of the church choir, or the youthful miss with the pretty voice and the smug mind, to embark upon a grand-opera career, such as I have come to understand it. By that, I mean the exceptional career that demands the big outlook and risk in all one attempts—the sacrifices, the unceasing toil, the iron constitution, invulnerable nerves, to say nothing of the financial security involved, according to the magnitude of the undertaking. With the many who earn a comfortable livelihood by their agreeable song I have no question. . . . Let the artist develop in his own orbit, according to his light, nor criticise the fruition of those gifts he so generously flings to his admirers.”

Why Is There So Much Bad Time?

By the Well-Known English Writer Upon Music

J. PERCY BAKER

EDITOR'S NOTE—Mr. Baker was born in London, in 1859. He was educated privately and studied music at the Royal Academy of Music, receiving the distinction, Fellow of the Royal Academy of Music, and later the degree of Mus.B. from Durham University. He is the author of innumerable articles and short books upon music, all with a high degree of readability and marked with his practical musical scholarship. For many years he was

editor of the "Musical News," of London. Since 1886 he has been Secretary of the Musical Association, the oldest learned society devoted to music in the world. He was formerly chairman, and is now Vice-President of the London Musical Competition, the largest organization of its kind in the United Kingdom. His services are greatly in demand as an adjudicator. The following article is most practical.

ONE often comes across the assertion that the instinct for correct time and exact rhythm is inherent in human nature. Whether this is a fact is, however, open to doubt. It is perfectly true that many uncivilized peoples, whose ideas of melody are quite rudimentary, exhibit the most marvelous exactitude in their rendering of various rhythms; but that of itself does not prove that this aptitude is natural or anything else than the result of frequent and painstaking practice from childhood. It is also true, on the other hand, that comparatively few, even amongst musicians, are able to maintain strict time, without extraneous aid. Singers, in the effort to show off their voices, frequently twist the time into a travesty of the original, apparently without being sensible of what they are doing or of the acute pain they are thereby inflicting upon their audience. Of course, in an artistic performance, no one wants metronomic exactness; but the point is that few could give it, even where it is desired. A very simple experiment will demonstrate the truth of this assertion. In a mixed company partially or wholly composed of persons who are supposed to have learned music, let four measures of common time be played in strict time. Then give four measures of absolute silence during which they are to count to themselves, and at the end of which they are to give a signal to the pianist to resume, by saying "Now" or "One" or whatever may be agreed upon. The signals will not be simultaneous. Impulsive people will be a little before, stolid ones a little behind the exact moment. In truth it is more difficult than is commonly supposed to count silent bars with exactitude; yet if the instinct for rhythm is inherent in human nature, this difficulty ought to have no existence.

The Pupil Who Cannot Keep Time

Every teacher of music is familiar with the new pupil who cannot keep time, and who seems to be totally ignorant, not only of the precise proportions of note values to one another but also of the pulsation of music, a far more important matter. Such a pupil has been taught—save the mark!—by a teacher who either cannot detect bad time or else is unable to teach good time, possibly both. There are so many pupils of this type that one can but deduce that wrong methods are at the root of the trouble. It is not that the pupil cannot rattle off that "four sixteenth notes equal one quarter note," and all the rest of the phraseology of the textbooks, but that he or she is totally unable to put those statements to the practical proof of applying them to the actual study of music.

Possibly it is this practical deficiency that will afford the clue to its cause. Is it not the case that a great deal of so-called teaching of time consists in the teaching of notation; just that and nothing more? The pupil's head is cluttered up with a great deal of knowledge, indispensable to any musician of however humble a type, but which should be imparted gradually and carefully as the mastery of each musical fact leads on to a fresh one, in an ever-widening experience. But, observe that it must be mastery over the fact itself and not merely over its presentation on paper.

It is a truism that knowledge of the thing, whatever it may be, must precede knowledge of its name and still more of its notation. This truism is so often repeated now-a-days that it has become platitudinous, and unfortunately people have a habit of ignoring platitudes simply because their truth is indisputable. Consequently, there are still thousands of so-called teachers, perfectly conscientious and well-intentioned, who go on drumming into their helpless little charges, text-book formulas about the relative value of notes, rests, dots, time signatures and so on, in the firm belief that they are doing their best to enable them to keep time. It is just the reverse. The pupils may have all this lore glibly on the tips of their tongues, and may even be able to work theory papers creditably, and yet, when it comes to actual performance, fail lamentably to demonstrate that a dotted eighth note is three times the

length of the sixteenth note that follows it, the reason being that the notation does not convey any precise or accurate impression to the brain, which of course cannot give out what it has not.

It is no use trying to correct the deficiency by showing the pupil how to do it, and then leaving him to copy you, great as may be the temptation to take a fancied short-cut. Imitation may be the sincerest form of flattery, but it is one of the basest methods of teaching. Real correction must proceed from within. It is no doubt necessary sometimes to give an illustration of how things should be done; but this method should be employed sparingly and should always be of such character and extent as will suffice to put the pupil in the way of doing things for himself. To educate means to draw out and to develop latent potentialities, and all instruction should be strictly proportioned to that end.

Composers Partly Responsible

It must be acknowledged that composers of pieces for the young have much for which to answer. The music may be artistically suitable to the youthful comprehension, technically it may not be beyond little fingers, and the rhythm may be well marked; but the whole thing is marred by the complicated relations of note values employed. The child mind, however swift in action when dealing with familiar things, is not and cannot be quick at absorbing and coördinating new experiences. Therefore, the piece, because it represents nothing to the mind, ends in weariness and failure, having done more harm than good. Practical teaching of time and rhythm ought to proceed by degrees from the most elementary to the more difficult. Theoretically everyone will agree to such an axiomatic proposition; in practice it is often ignored.

The fundamental truth needs to be grasped, as much by the teacher as by the pupil, that the pulsation of music and the actual sounds that are heard are two distinct things. The one is the life, the soul, what you will; the other is but the tangible body which clothes the soul. They must always be kept separate in our minds, and although necessarily united in performance,

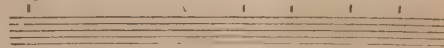
must move independently, each on its own plane. Pulsation persists even if sound ceases; it is a thing which we feel but cannot hear; it is the heart throb of music. It is inherent in a composition when as yet that has not being apart from the brain of its composer. It is purely subjective. The objective part of music is not what we feel but what we hear, the occurrence of sounds of definite pitch and the grouping of these sounds according to definite relationships of proportionate value. When these relationships are, in performance, exhibited accurately in connection with the beat, we get good and rhythmical time.

The Musical Pulse

It is by no means necessary to trouble a beginner with such terms as subjective and objective, which are rather for the teacher, and it is desirable always to use the simplest possible language in instructing young people; but it is essential never to speak of beats as if they were synonymous with, for example, quarter notes. The pupil should be made to understand that in music, as in healthy heart action, the pulsation is regular, and that it is independent of sound, accented or not. In an ideal method of learning music, the little child can absorb many practical facts of music in the same way as he learns to speak, that is, by using his voice. It is easy for him thus to become familiar at quite an early age with the fundamental regularity and inevitability of the beat, without any conscious effort on his part. However, in the majority of instances the piano teacher has to do the best that the limited time of the lesson and other circumstances will permit. Lucky is he if he has not to undo another's worst!

Without describing in detail a method of teaching pulsation, which would require a book adequately to carry out, the following suggestions outline a procedure which will enable pupils to approach a difficult subject with some degree of intellectual grasp. In the first place, it should be pointed out that beats cannot be heard; one can only feel them. It has been found advantageous to take a blank music staff and to mark above it the occurrence of the beats in some such way as this:—

Fig. 1



Make the marks as equidistant as possible, and at first do not place any clef or bar-lines, which can be added later. Get the pupil, or the class, as the case may be, to clap hands softly but quite steadily. When this can be done reliably, clapping should be superseded by singing. Lah to any convenient pitch. Then explain that the beats are usually grouped in twos, threes, or fours, the grouping being shown, for convenience sake, by means of bar-lines which you now add so as to produce four bars of duple time. In place of Lah, the pupil can now sing "one, two; one, two;" and so on. This naturally leads the way to three pulses and four pulses in a bar, each example consisting of four measures, and being dealt with by steps exactly as in duple time.

When the pupil, or the class, is able to clap or to sing the pulsation without a fault, the next step is the recognition of examples played by the teacher; it having been previously explained that in listening to music the place of the bar-line is taken by the accent. Here it is of importance that a uniform length of note should be used, one sound to each pulse, without prolongation or division, as children are very prone to forsake the beat and try to count the sounds. The writer finds that they constantly declare the following example,

Fig. 2

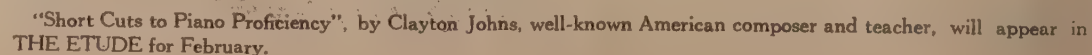


to be in two-time, which is proof of the youthful inability, often carried into more mature years, to estimate correctly what seems to the musician to be absolutely obvious values.



J. PERCY BAKER

Fig. 3



A Master Lesson on Chant Polonais, No. 1, in G Major (Maiden's Wish) by Chopin-Liszt

By the Eminent English Virtuoso Pianist

KATHARINE GOODSON

PERSONALITY! Magic word! What does it mean? Webster defines it as "that which constitutes an individual a distinct being." Anyone can call to mind a number of eminent living people, highly distinguished in various walks of life, whom one could justly describe as having strong "personalities"; but both from many of those still living who knew Liszt personally in his last years and also from all his biographers one realizes that it would be difficult to imagine any one possessed in a greater degree of this wonderful, God-sent gift, than this great pianist-composer.

Musical Giants

The year 1803 was the first of a decade which produced a remarkable series of musical giants, for in this year Berlioz was born, and in 1809, '10, '11 and '13 respectively, were born Chopin, Schumann, Liszt and Wagner. It is also not inappropriate to mention here that Thalberg—in the opinion of many people of the day, Liszt's greatest keyboard rival—first saw the light in the year 1812. Let us hope that, one hundred years hence, our descendants may be able to point similarly to any decade between 1924 and 2024 which produced a quintet of musical creators as great as Berlioz, Chopin, Schumann, Liszt and Wagner. Every one of these was an innovator and possessed that quality of "personality" in such a marked degree as to make him a very "distinct being" in the world of music. There is no question of comparing their relative merits, though hardly any one will deny that the genius of Chopin and Schumann and the overwhelming power and inspiration of Wagner far outshine what were, nevertheless, the remarkable and undeniable gifts of Berlioz and Liszt, the composers. While the latter were far removed from Chopin and Schumann in their tendencies and aspirations, there was a much closer natural bond between them and Wagner, inasmuch as they both had a strong sense for endeavoring to translate into music, in their different ways, subjects which had underlying dramatic ideas.

Perhaps the most astounding thing about Liszt, however, was that, while his compositions alone would have created for him a niche in musical history, he was also probably the greatest pianist that the world has ever known, the only possible rival to this distinction being perhaps the great Anton Rubinstein.

Liszt: Many-Sidedness

In his compositions, Liszt showed a many-sidedness and versatility entirely distinct from any other member of his wonderful quintet. First, we have the mass of pianoforte music, including the two concertos and fifteen Hungarian Rhapsodies, besides a large quantity of shorter pieces, "arrangements" of operatic airs and of songs by Schubert, Chopin, and so on. (It is an "arrangement" of one of these Polish Songs of Chopin which forms the subject of this "Lesson.") Second are a number of large orchestral works, of which the most important are the Symphonic Poems and the "Faust" and "Dante" Symphonies. Third come the sacred compositions, headed by the oratorio "St. Elizabeth," which the composer probably considered his greatest work; and last, a large number of songs, some of which are very beautiful.

In considering the pianoforte music, everyone is bound to agree that Liszt was an originator. Not perhaps so much an originator of great ideas as of a new manner of treating them, and above all, of developing a style in piano technique which had been hitherto unknown. While in many of the purely virtuoso pieces the writing is very "flashy," the ingenuity and fertility of invention of technical detail and passage work is amazing; and it is safe to say that his immense development of the possibilities of the instrument have made a lasting effect on the piano writing of to-day.

The actual life of Liszt possessed almost as much variety as the range of his composition, and may likewise be divided into periods: His earliest youth from 1811 to 1823, when he went from Vienna to Paris; from 1823 to 1839, when he made the French capital his home, except for tours in England and Switzerland; from 1839 to 1847 when he travelled almost incessantly, playing in all countries from Spain to Russia; and from 1847 to 1859 when he was at Weimar as Director of the Opera. The last

period of his life, from 1859 to 1886, was divided among Rome, Buda Pesth and Weimar.

Born at Raiding in Hungary, on October 22nd, 1811, he was the son of a government official, Adam Liszt, a keen lover of music, who gave his son his early instruction in the pianoforte. At the age of nine he made his first appearance at Oedenburg. His success was such that some Hungarian noblemen guaranteed to finance his further studies for six years. He became a pupil of the famous Czerny in Vienna and studied composition with Salieri and Randhartinger who introduced him to his friend, Franz Schubert. After three years in Vienna, he went to Paris with the idea of entering the Conservatoire; but Cherubini refused to relax the rule excluding all foreigners. He remained there, however, continuing his studies under Reicha and Paer. From Paris he made tours in Switzerland and England which were very successful; and from 1827, when only 16 years old, he found himself in the position of having to provide for himself and his mother, for in that year his father died, leaving them entirely unprovided for. But his financial position was quickly assured through his marvelous success everywhere, which easily gave him the entrée to the highest artistic circles. Thus he became acquainted with the leaders of French literature, Victor Hugo, Lamartine, George Sand and, in 1834, with Daniel Stern (Comtesse d'Agout). To the last named he became deeply attached, resulting in a "common law" marriage, and by her he had three children, the third child becoming the wife of Richard Wagner. From the year 1839 till 1847 his career was a series of triumphs, such as has rarely, if ever, fallen to the lot of an artist in any country.

When Liszt Played the "Kreutzer Sonata"

Only in England, perhaps, was this overwhelming acclamation less marked. There is a story which I believe to be true, that on one occasion, in London, when Liszt played the *Kreutzer Sonata* with Ole Bull, the famous Norwegian violinist, they arranged that in the slow movement, Liszt should replace the variation No. 1 for pianoforte with an improvisation of his own and that Ole Bull should play the violin variation No. 2 in octaves. These *tours de force* were received with such considerable signs of disapproval as to enrage Liszt and he made a somewhat hasty vow that he would never again set foot in such a narrow-minded Philistine country! Any unhappy impression, however, was thoroughly wiped out when he did return to England in 1886, the year of his death. According to all accounts his short three weeks' sojourn became a positive Liszt Fete. Wherever he went he was speedily recognized and surrounded by wildly enthusiastic admirers. It is said that the very cabmen in the street became infected and gave three cheers for the "Habby Liszt!"

The Last Days

After 1847, Liszt never appeared again on the concert platform, for his own benefit. In 1849 he became Director of the Opera at Weimar, where he produced with great artistic enthusiasm many works of Wagner, Berlioz, Schumann and others, several of them for the first time. Leaving Weimar in 1869, he went to Rome; and the remainder of his life was divided between the Eternal City, Buda Pesth (where he was appointed President of what afterwards became the Academy of Music) and Weimar. In 1879 he received some minor orders from the Roman Catholic Church, to which were due the title of Abbé, by which he was afterwards so well known. There is no doubt that the great excitement of his last visit to London and Paris in 1886 was too much for him. He returned to Bayreuth in July, and after attending performances of "Parsifal" and "Tristan," became utterly exhausted. An attack of inflammation of the lungs increased his weakness and he passed away on the last day of the month.

The Six "Chants Polonais" are, as mentioned above, "arrangements" for pianoforte by Liszt of six songs by Chopin. The one selected for this lesson is No. 1, entitled "Zyczenie." In some English editions the title is "Maiden's Wish," in others "Maiden's Fancy." It is one of the most popular of the set, other favorite ones being No. 4, the "Drinking Song," and No. 5, the "Nocturne."

Liszt, apart from his distinction as a composer, was a past master at arranging other composers' ideas into various forms as piano pieces. His crowning artistic achievement in this respect is the transcription of several of Schubert's songs. These are done with fine artistic insight, as well as with the consummate mastery of technique which was his. His "Fantasias" on airs from various operas are for the most part sheer displays of pianoforte pyrotechnics; but, as such, are very remarkable, and, in general, very free from vulgarity. Apropos of this a story is told of Rubinstein who, in one of his programs, placed Thalberg's Fantasia on themes from "Don Juan" immediately after Liszt's Fantasia of the same name. On being asked his reason for this, Rubinstein replied "Pour bien faire ressortir la différence entre cet épicier et le Dieu de la musique" (In order to show up the difference between that grocer and the god of music). In fact, the aristocracy of appearance and manner generally attributed to Thalberg can hardly be said to have extended to his music. The six songs of Chopin are of a simple folk-song nature, the material being very slight and concise. Liszt has therefore treated them in various ways, according to his own fancy, when converting them into pieces for the piano. The one under consideration he has arranged as a theme with three variations.

The Original Song

Let us look at the material of which the theme consists. It is in two parts; in the original song the first part is the instrumental prelude to the second part which is the entry of the voice. Liszt has put ten measures of introduction on a simple dominant harmony, and founded on the theme of the instrumental prelude which commences at (A) on the last beat of measure 10. This theme (from A) down to the double bar, 16 measures in length, is no more than four measures four times repeated, the only variety being that the second and fourth repetitions are in the octave above. It will further be noticed that the harmony could hardly be simpler, viz.: alternating dominant and tonic in each measure over a G bass (tonic pedal). This is really a very good example of how a good tune can be written on two such simple fundamental chords. At (B), the entry of the voice in the original, a second theme in the same key (G major) in two periods; 1st an eight-measure period, followed by four measures in the relative minor (E) leading through a measure of Lisztian ornamentation to a repetition of the eight-measure period at B. A curtailed eight-measure repetition of the prelude follows, and this completes the material.

The Variations

Variation I is an embellished version of the song section (B), the simple harmony remaining practically identical, and the melody easily traceable. Twelve measures from the end is a return to the prelude theme (A), with a little fuller accompaniment, and concluding with five measures of coda.

Variation II is again a decorative treatment of section B; in this variation section A is not used at all. The harmony in measures 1 and 2 of this variation should be compared with the same measures in Variation I. In the latter the first chord is a supertonic minor 9th (root A), resolving to a 2nd inversion of the tonic chord; in the 2nd variation, by the simple expedient of changing the C sharp enharmonically to D flat, the chord becomes similarly a supertonic minor 9th (root C) but in the key of B flat, to the 2nd inversion of which chord it resolves. When compared, the relief to the ear by means of this simple change will at once be felt.

Variation III reverts once more, definitely, to the melody (section B), differently treated and with more fullness in the harmony. After a repetition of this, *ff*, in rather a grandiose style with chord accompaniment, comes a short *Vivace* formed on section A, with a bright triplet figure which continues through a twelve-measure coda to the end.

To give a good performance of this little piece is far more difficult than would appear on the surface. Firstly, there is a sameness, not to say monotony, in its almost primitive harmonic treatment. Secondly, there is a great deal of repetition of very simple matter. Thirdly, there is very little indication to show the student how to ar-

rive at the contrasts in tone color which are necessary to make it really effective. It is really a most admirable study in dynamics and what—for lack of any better word—I must call *charm* in performance.

Opening *f*, with a strongly-marked rhythmical impulse, the passage marked *accelerando* should be free and brilliant, with a slight *diminuendo* and holding-back before the entry of the theme at A. This should be played boldly and *f*; at the repetition, an octave above, four measures later, some diminishing of the tone should be made, and it can be even taken *p*; at each recurrence of these four-measure phrases, there must be variety of color. Two measures before the entry at B, a slight *nuance* should be made, leading gently into the *dolce espressivo* of the new theme. Marked "*senza pedale*," it will be found very dry without any pedal at all, and a short pedal on the 2nd beat of the 3rd and 4th measures, binding beats 2 and 3 together, is advisable. After the ornamental passage in measure 13, the re-entry of the subject should not be rigid; in fact, in the whole of this section B down to the double bar, there should be that same elasticity and feeling for the phrase that there would be if one were singing the melody, instead of playing it. This freedom also gives a renewed feeling of freshness on returning, at Tempo I, to the strongly-rhythmic first theme.

In Variation I the words "con grazia," that is, "with grace and charm," indicate exactly what is required. The *staccato* of the left hand against the suavity and *legato* of the right hand is the chief characteristic of this little movement and must be carefully retained. It is hardly possible to describe in words exactly how the ornamental



MISS GOODSON IN HER LONDON STUDIO

passages, so frequent in Liszt's music, are to be played, but such a one as occurs at the fifth measure after the next double bar must have some imagination behind it to give it color and effect, with, of course, a slight *nuance* leading into the theme, which on its repetition should be played *pp*.

In Variation II the principal point is to attain as perfect a legato as possible with clear articulation, combined with variety of color. In the second part, on the return of the theme an octave higher, a brightness of tone should be aimed at, which disappears as the passages descend to the lower octaves.

In Variation III, the greater animation (*Piu Animato*) must not be merely in the time itself, but also in the actual performance, and the increase in tone may already commence on the repetition of the first eight measures. It should be brought to a climax at the entry of the theme *ff*. This should be taken with a shade more breadth, especially at the *rallentando* before the short *Vivace*, which brings the piece to a highly effective conclusion.

Self Test Questions on Miss Goodson's Article

1. In what was Liszt unique among musicians?
2. In what three general classes are Liszt's compositions divided?
3. From what source did Liszt derive his "Chants Polonais?"
4. What characteristics make the interpretation of the "Chant Polonais, No. 1," unusually difficult?
5. How is the *Piu Animato* to be interpreted in the third variation?

The Neglected Up-Stroke

By Leslie Fairchild

"My playing is anything but immaculate; my tone is unhealthy; passage and scale work is not clean cut; and I can't seem to get that decided rhythmic swing that others have in their playing; Miss X has given only a little more than half the time that I have to music, still her playing sounds so clean cut; her scale and arpeggio work so pearly and brilliant that I am just at a loss to know how to go about it to acquire this clearness in my own playing."

This student's complaint could be traced directly to the manner in which her fingers were released from the keys, or in other words, the "up-stroke" of the fingers. Personally, in all my years of study, great stress has been laid as to "attack" but very little said in regard to the manner in which the fingers were released from the keys.

This highly important point in piano technic, which leads directly to a finely articulated touch, can be readily acquired in a surprisingly short time, by those who will conscientiously give the following exercises their earnest efforts. Like always attracts like; slow, lazy, sluggish finger actions can only resolve into an unhealthy technic, while live, quick, virile finger movements result in a clean cut, articulated technic which helps to strengthen the rhythmic swing and gives us a real wholesome, clarified tone, even in pianissimo passages.

All the exercises given will greatly improve this neglected "up-stroke" and will improve the "down-stroke" or "attack" to a marked degree.

The following rules must be strictly adhered to throughout all the exercises, if the maximum results are to be expected in the shortest possible time:—

Rule 1. The hand should assume a vaulted position. (This can be nicely illustrated by holding a large orange in the palm of the hand.)

Rule 2. The wrist must be held somewhat lower than the knuckles.

Rule 3. On the "up-stroke" the finger should maintain a curved position and be raised to the highest possible point.

Rule 4. On the "down-stroke" the finger should strike the key firmly, without the slightest sign of the nail joint caving in.

Rule 5. Extremely Important!! At first the tempo should be taken deadly slow but with lightning rapidity of the up and down stroke of the finger.

Rule 6. Use finger strength only. Do not employ the slightest weight of the arm.

Ex. I

Press down five consecutive keys

Lightning rapidity in raising

Lightning rapidity in attack

etc. for 10 times. Proceed with each individual finger in the same manner still holding the chord down firmly.

Fingers 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6

Counts 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6

M. 176

Ex. II

Fingers 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6

Counts 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6

M. 176

Counts 1 2 3 4 5 6 etc. 1 2 3 4 5 6 etc.

10 times 10 times

Ex. III

Fingers 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6

Counts 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6

10 times 10 times 10 times

Ex. IV. Same as above using fingers 3 4 5 1 2 4

Originate similar Examples.

Ex. 5

etc. up 2 octaves

Counts 1 2 3 4 5 6 7 8 etc.

M. 176

Ex. V. This scale study should be worked through several keys.

Ex. VI. Same principle with arpeggios.

Ex. VII. Use principle on studies similar to the Hanon Ex. M-176. This ex. is highly beneficial.

Fifteen minutes a day for a period of from two to three weeks will show marked improvement in the clarity of one's playing.

Take care of the up stroke and the down stroke will more readily take care of itself.

Happy New Year Greetings to All "Etude" Friends!

We trust that all our "Etude" admirers have as many reasons to be happy as has the "Etude" and its large family of workers. Our circulation has been going regularly ahead every month. Our friends seem delighted with the many new features we have introduced. From all over the world come splendid letters from "Etude" enthusiasts who seem ever ready to go out of their way to tell their friends about the advantages of "The Etude." "Happy New Year!" What could we ask to make it happier? May we all have the joy of work and prosperity for 1925.

THE MAIDEN'S WISH

JANUARY 1925

Page 23

FRANZ LISZT

See opposite page for a Master Lesson on this piece.

F. CHOPIN

Allegro vivace

f *accel.* *dim.*

mf *p*

sempre pedale simile

mf *p* (with nuance)

B un poco meno Allegro

dolce espressivo

senza ped.

pp *una corda* *tre corde* *espressivo*

Tempo 1

f *sempre legato* *f*

VARIANTE I un poco meno Allegro

p *dolce con grazia*

poco rall.

First system of the musical score. The right hand features a complex melodic line with trills and slurs, while the left hand provides a steady accompaniment. Performance markings include *(2nd time pp)* and *tr*.

Second system of the musical score. The right hand continues with trills and slurs, and the left hand has a consistent accompaniment. Performance markings include *tr*, *dim.*, and *smorzando*.

Third system of the musical score, labeled **VARIANTE II**. The right hand has a melodic line with slurs, and the left hand has a simple accompaniment. Performance markings include *dolcissimo e sempre leggiero* and *pp (color the l. h.)*.

Fourth system of the musical score. The right hand has a melodic line with slurs, and the left hand has a simple accompaniment. Performance markings include *pp* and *(2nd time dolce)*.

Fifth system of the musical score. The right hand has a melodic line with slurs, and the left hand has a simple accompaniment. Performance markings include *pp*.

Sixth system of the musical score. The right hand has a melodic line with slurs, and the left hand has a simple accompaniment. Performance markings include *pp*.

Seventh system of the musical score. The right hand has a melodic line with slurs, and the left hand has a simple accompaniment. Performance markings include *(brightly)* and *p*.

Eighth system of the musical score. The right hand has a melodic line with slurs, and the left hand has a simple accompaniment. Performance markings include *sempre pedale simile*.

First system of the musical score, consisting of two staves (treble and bass). The music is in G major and 2/4 time. It begins with a treble staff melody and a bass staff accompaniment. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef and a key signature of one sharp (F#). The music is written in a standard musical notation style with notes, rests, and accidentals.

VARIANTE III

Second system of the musical score, labeled "VARIANTE III". It consists of two staves (treble and bass). The music is in G major and 2/4 time. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef and a key signature of one sharp (F#). The music is written in a standard musical notation style with notes, rests, and accidentals. The system includes various musical markings such as *p più animato*, *sempre più agitato e rinforzando*, *ff*, *sf un poco rall.*, *Vivace*, *sf sempre forte*, *p*, *una corda*, *dim.*, *pp*, *più diminuendo*, *perdendo*, and *ppp*. The system also includes fingerings (1, 2, 3, 4, 5) and a final measure with a double bar line.

CAPTAIN KIDD

O, Captain Kidd was a bold, bad man
 And he sailed the briny sea.
 He fought with knives and he knew no fear,
 He wore a ring hanging from each ear,
 He was a dashing buccaneer—
 No fiercer man than he.
 He sailed the seas— all ready for a fight
 And stole the gold from other ships at night.

The folk were glad they were still alive
 And they cared not for the loss.
 With gold and jewels he sailed awhile
 Until he came to a desert isle
 Then buried the chest with an evil smile
 And carved the skull and cross!
 And to this day (at least people say)
 Folk hunt the sea for that isle and tree
 And the chest of Captain Kidd.

Dorothy Gaynor Blake

Taken from a new set of piano pieces: *Three Heroes of the Child World*
 (the other heroes being *Columbus* and *Robinson Crusoe*). The composer is
 deservedly popular with young students. Grade 2½.

DOROTHY GAYNOR BLAKE

Play in a bold style with big tone and careful phrasing.

(The sea)

mysteriously

(Left hand over)

ritard *f*

sf

ARPEGGIO WALTZ

CARL WILHELM KERN.Ov.525

Tempo di Valse

M. M. d. = 63

A very pretty teaching piece, affording "cross hand" and *arpeggio* practice. Perfect evenness should be striven for. Grade 2 $\frac{1}{2}$. *Tempo* di Valse.

D.C.

POLISH DANCE

SECONDO

ALFRED PRINCE, Op. 9

Play in a vigorous manner, well accented.

Allegro vivace M.M. ♩ = 126

ten. *f* *p* *f* *poco rit.* *f a tempo*

ten. *f* *poco rit.* *Fine* *mf*

poco rit. *a tempo* *D.C.**

TRIO *mf* *poco accel.*

Più lento e legato *mf* *ten.* *poco marcato* *p* *mf*

poco rit. *mf*

poco accel. *D.C.*

POLISH DANCE

JANUARY 1925

Page 2

Allegro vivace M.M. $\text{♩} = 126$

PRIMO

ALFRED PRINCE, Op. 9

8 *ten.* *ten.* *p* *ten.* *ten.* *f* *poco rit.* *f a tempo*

8 *ten.* *ten.* *f* *poco rit.* *Fine* *mf grazioso*

8 *poco rit.* *a tempo*

TRIO *D.C.** *mf*

Più lento e legato *8 ten.* *poco accel.* *mf ten.*

p *mf*

poco rit.

poco accel. *D.C.*

* From here go back to the beginning and play to *Fine*, then play *Trio*

VALSE SECONDO

FR. CHOPIN, Op. 64, No. 1

Sometimes called the "Minute Waltz," from its brevity when played at top speed. Also called "The Dog's Tail," after the antics of George Sand's pet terrier. An effective duet arrangement.

Molto vivace M. M. ♩ = 96

p leggiero

p last time f

cresc. poco

Fine

p sostenuto

mf dolce

poco rit.

a tempo

D. S.

VALSE

PRIMO

FR. CHOPIN, Op. 64, No. 1

Molto vivace M.M. $\text{♩} = 96$

p leggiero

p last time f

cresc. poco

p sostenuto

Fine

dolce

poco rit.

p a tempo

cresc.

1323

A SONG AND A SIGH

NOCTURNE

CHARLES GILBERT SPROSS, Op. 23

Mr. Spross is better known, perhaps, as a writer songs, but he is no less successful in his piano work, Grade 4.

The musical score is written for piano and consists of several systems of music. The first system is marked 'Andante' and 'f' (forte). The second system is marked 'Andante cantabile' and 'p' (piano). The third system includes 'rit.' (ritardando) and 'a tempo' markings. The fourth system is marked 'last time to Coda' and 'A'. The fifth system is marked 'D.S.*' (Da Segno) and 'poco rit.' (poco ritardando). The sixth system is marked 'TRIO' and 'mf' (mezzo-forte). The score includes various musical notations such as treble and bass staves, notes, rests, and dynamic markings. It also includes performance instructions like 'last time to Coda' and 'D.S.*'. The key signature is B-flat major (two flats) and the time signature is 6/8. The score includes numerous fingerings and articulations.

dim. *mf* *cresc.* *rit.* *p* *rit.* *pp* *ppp*

CODA

INTROSPECTION

SONG WITHOUT WORDS

FRITZ HARTMANN, Op. 172

In the style of free variations, or figurations. To be played extremely *legato*. Grade 3.**Andante religioso** M.M. = 63

mf *ff* *dim.* *p* *dim.* *dim.* *ff e largamente*

A richly harmonized modern style waltz. A good dancing or drawing-room number. Grade 4.

MARIANNA

VALSE

FRANK H. GREY

Moderato

Tempo di Valse M.M. ♩ = 63

The musical score for "MARIANNA" is a waltz in 3/4 time, key of D major. It begins with a "Moderato" tempo marking and a "Tempo di Valse" indication with a metronome marking of 63. The score is written for piano and includes various dynamics such as *mf*, *f*, *mp*, and *dim.*. It also features articulations like *più rall.* and *Ped. simile*. The piece concludes with a "Last time" section and a "Fine" marking. The score is published by Theo. Presser Co. in 1924.

D.S. al Fine



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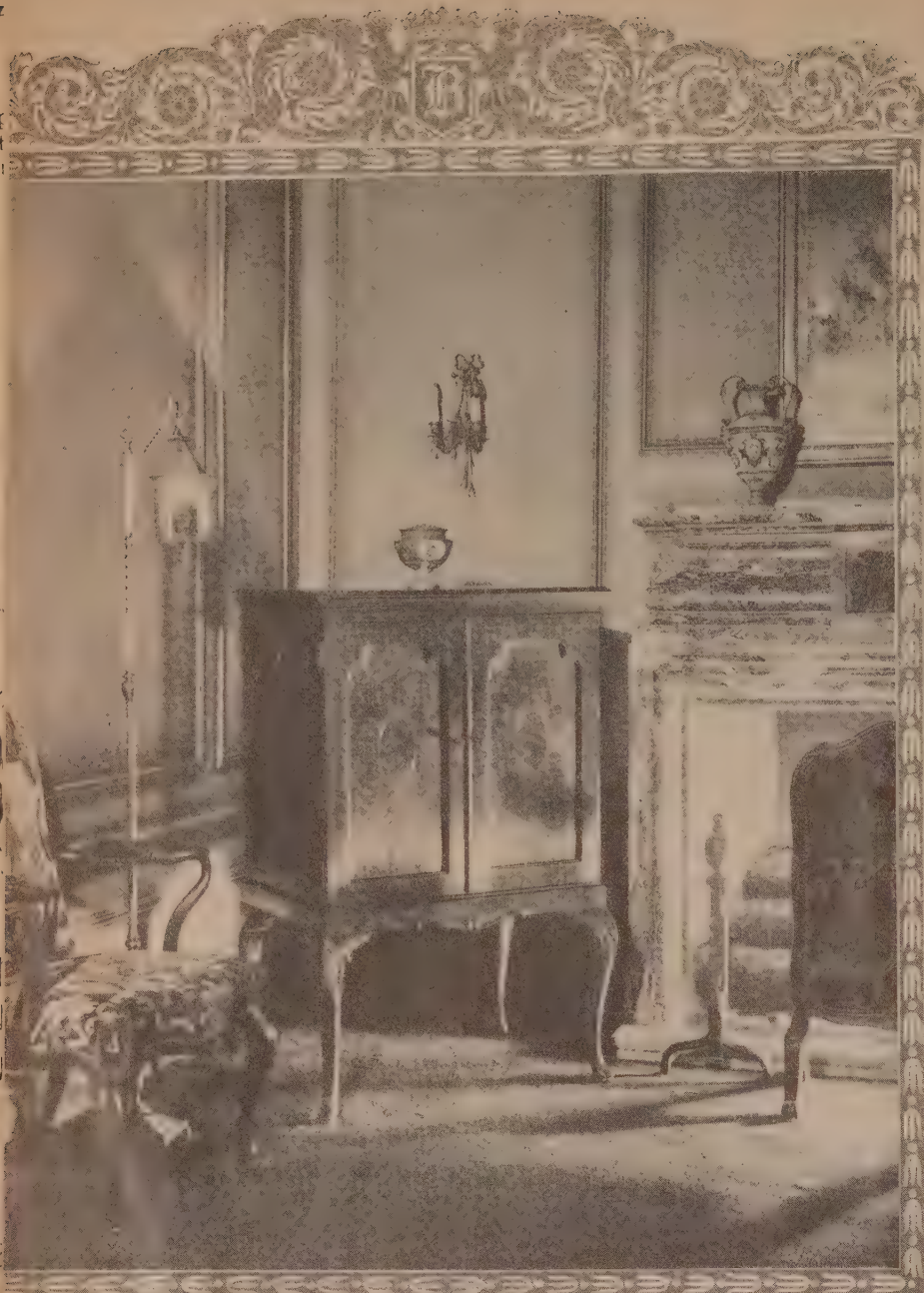
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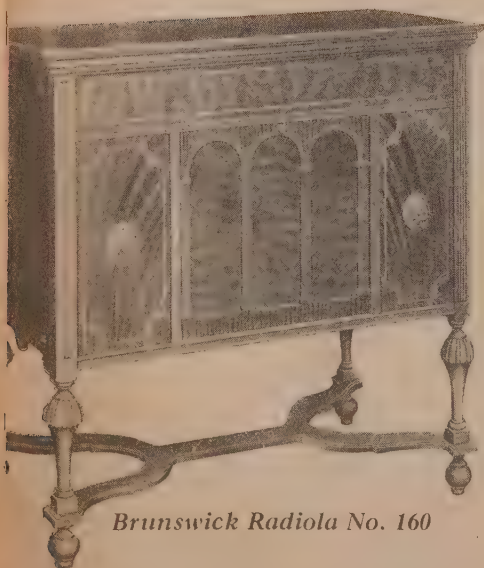


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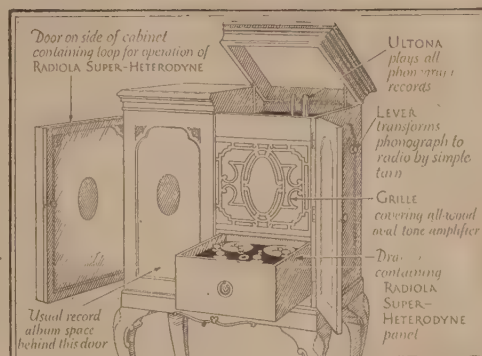
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Words by James Francis Cooke

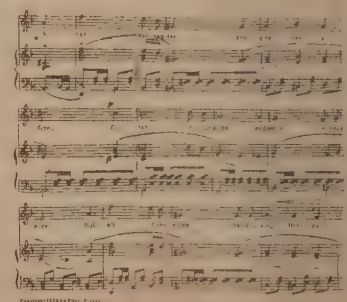
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For a singer capable of interpreting this song, it will be very worthwhile, indeed. It has some rather hard vocalistic intervals. I can see great possibilities in it done in a Spanish costume, a la española. It would also orchestrate well and would make a splendid number for soprano with band accompaniment. It is a fine concert song and will make a good costume number for recitals.

—From THE LYCEUM MAGAZINE

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PROCESSIONAL MARCH

Good for indoor marching, a steady four in a measure. Play in a jaunty manner. Grade 3.

Maestoso moderato M. M. ♩ = 96

FREDERICK KEATS

Maestoso moderato M.M. = 96

FREDERICK KEATS

f *mf* *mf* *Fine*

TRIO

The image shows a page of a musical score for the song "The Rose Tree". It is a three-part setting for voice and piano. The score is written in G major (one sharp) and 3/4 time. It consists of three systems of music, each with a vocal line and a piano accompaniment. The first system begins with a piano (p) dynamic. The second system includes a mezzo-forte (mf) dynamic and a "Fine of Trio" marking. The third system includes a "non legato" marking and a "D. C. Trio" marking with a repeat sign. The piano part features various textures, including chords, arpeggios, and a "marcato basso" section. The vocal line is a simple melody with some ornamentation. The page is numbered 1 in the top right corner.

Copyright 1924 by Theo. Presser Co. * From here go back to *Trio* and play to *Fine* of *Trio*; then go back to the beginning and play to *Fine*.

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One of the rare old classic gems. Grade $3\frac{1}{2}$.

Allegro M.M. ♩ = 96

GAVOTTA

ARCANGELO CORELL

(1653 - 1713)

The image displays a page from a musical score, identified as 'Allegro M.M. = 120'. The score is written for piano (left hand) and violin (right hand). The piano part is in C major, 2/4 time, and features a complex, rhythmic melody with many slurs and fingerings. The violin part is in C major, 2/4 time, and features a more melodic line with many slurs and fingerings. The score includes various dynamic markings such as *f*, *cresc.*, *sf*, *ten.*, *p*, *piu cresc.*, *ff*, *rall.*, and *sf*. The tempo is marked 'Allegro' and the metronome marking is 'M.M. = 120'. The score is divided into two systems, each with a repeat sign. The first system ends with a double bar line and a repeat sign. The second system ends with a double bar line and a repeat sign. The score is written on a single page with a large, ornate initial 'A' at the beginning of the first system.

IN SCHUBERT'S DAY

1 A Laendler (Country Dance,) after themes by Schubert. Grade 3½.

RICH. KRENTZLIN, Op. 109

Allegretto moderato M.M. ♩ = 126

The musical score is written for piano in 3/4 time, marked 'Allegretto moderato' with a tempo of 126 beats per minute. The key signature has one flat (B-flat). The score is divided into several sections:

- Introduction:** Starts with a piano (*p*) melody in the right hand and a simple bass line in the left hand. It includes fingerings (1, 4) and a crescendo (*cresc.*) leading to a fortissimo (*f*) section.
- Main Dance Section:** Features a series of chords and melodic lines. Dynamics include fortissimo (*f*), fortississimo (*sfz*), mezzo-forte (*mf*), and piano (*p*). It includes various fingerings and articulation marks.
- Coda:** A short section at the end of the piece, marked 'Coda' and 'D.C.' (Da Capo). It includes a piano (*p*) section and a fortissimo (*sfz*) section.

The score is written for piano with treble and bass staves. It includes various musical notations such as notes, rests, chords, and dynamic markings.

In graceful, old-fashioned waltz style;
not too fast. Grade 3.

MARCELLITA

SPANISH DANCE

RICHARD FERBER

Allegretto energico M. M. ♩ = 144

The musical score for "Marcellita" is written for piano and features a variety of musical elements. The main section begins with a forte (f) dynamic and includes several measures with triplets and slurs. The tempo is marked "Allegretto energico" with a metronome marking of 144. The key signature has two flats (B-flat major). The score includes dynamic markings such as *f*, *sf*, *p*, *mf*, *rit.*, *a tempo*, *poco meno*, *ben staccato*, *rall.*, and *D.C.**. The Trio section, starting at measure 145, is marked "TRIO poco cantando" and includes a *p* dynamic marking. The score concludes with a *p rit.* marking and a *D.C.* instruction.

THE BREATH OF SPRING

MELODY

CHARLES ANCLIFFE

In two contrasting sections: the first, song-like; the second in dance style. Grade 3.

*Andante con espress.**rall.**Andante moderato* M.M. $\text{♩} = 72$
a tempo

The musical score is written for piano and consists of two main sections. The first section, 'Andante con espress.', begins with a piano (p) dynamic and a 'rall.' marking. It features a melody in the right hand and a bass line in the left hand, with fingerings indicated below the notes. The second section, 'Andante moderato', is marked 'a tempo' and has a tempo of 72 M.M. It continues the melody and bass line with a 'mf' dynamic. The third section, 'Moderato di Valse', is marked 'poco rall.' and has a tempo of 54 M.M. It features a 'p' dynamic and a 'poco meno mosso' marking. The score concludes with a Coda, marked 'last time to Coda' and '1'. The final section is marked 'p' and 'cresc.'.

MISCHIEVOUS EYES

CHARLES HUERTER

Allegretto M.M. ♩ = 116

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SERENADE

THE ETUDE

ANT. RUBINSTEIN

Transcribed for violin and piano by
ARTHUR HARTMANN

This delightful number is even more effective for violin than in its original form as a piano solo.

Moderato

con molto espressione

VIOLIN

PIANO

The musical score is written for Violin and Piano. The Violin part is in the upper staff, and the Piano part is in the lower staff. The key signature is one flat (B-flat major), and the time signature is 9/8. The tempo is marked "Moderato" with the instruction "con molto espressione". The score includes various performance directions such as "rall.", "a tempo", "stringendo", "cresc.", "p", "mf", "accel.", "rit. molto", and "a tempo". The piece concludes with a final cadence in the key of B-flat major.

THE ETUDE

JANUARY 1925

Page 45

a tempo

stringendo

rit.

a tempo

f

mf

cresc.

pp

stringendo

rit.

rit.

a tempo

accel.

rall.

p

rit.

CANZONE

By a popular English organist and composer. A lilting melody which will prove effective on any good solo stop.

WILLIAM FAULKES

Allegretto M.M. ♩ = 120

%

Manual

Sw. 8ft.

p

Soft 16ft. (Coup. to Sw.)

Pedal

Last time to Coda

tr

Gt.

*mf**p* Sw. D.S. %

Coda

Sw.

pp

MY LITTLE HOUSE

Nancy Boyd Turner

GERTRUDE MARTIN ROHRER

Moderate

Not too slowly

I want to have a lit-tle house With
sun-light on the floor, A chimney with a ros-y hearth And li-lacs by the door; With
win-dows look-ing east and west And a crook-ed ap-ple tree, And room be-side the gar-den fence For
hol-ly-hocks to be. Oh all my life I've wandered 'round, But the heart is quick at
know-ing Its roof and its own lit-tle gar-den Where flowers are grow-ing; And when I find that lit-tle
house, At noon or dusk or dawn, I'll walk right in and light the fire and put the ket-tle on.

THAT SWEET STORY

JEMIMA LUKE (1841)

ANNA PRISCILLA RISHER

Andante semplice

mp I think when I read that sweet
mp
cresc. sto - ry of old, When Je - sus was here a - mong men, *mf* How He called lit - tle chil - dren as
cresc. *mf*
mp lambs to His fold, I should like to have been with them then. *mp*
mp *Più mosso* I wish that His hands had been placed on my head, His arms had been thrown a-round
p *mp* *cresc.*
mf me, *mf* And that I might have seen His kind look When He said, "Let the lit - tle ones come un - to
mf *ten.* *rit.* *e* *dim.*
p me." *a tempo* *mp* Yet still to His foot - stool in

prayer I may go And ask for a share in His love; And if I thus earnestly

seek Him below, I shall see Him and hear Him above.

cresc. *mf* *ten.* *cresc.* *rit.* *cresc.* *f*

DREAM COTTAGE

LE ROY WETZEL

Moderato

I live in a low-land cottage, On the hill is a castle

fair; But the roses bloom in my garden As sweet as they do up there.

I love my love so dearly, I wonder if love up there Is sweet as mine in the

low-land, land with never a thought of care.

mf *sempre legato* *mf rit.* *colla voce* *a tempo* *f* *mf* *ten.* *mf colla voce* *rit.* *colla voce* *a tempo* *rall.* *dim.* *ppp*

DE HOOT OWL *

ANON

SHIRLEY DEAN NEVILL

Allegro

mf (crisply and with rhythm)

De hoot owl said to de whip-poor-will: "You

con Ped.

don't sing nuf-fin' an' you won't keep still. You ought to take no-tice dat it would be Po - lite to let folks

mf *Misterioso*

lis-ten to me." *8---: Slower*

Says de whip-poor-will to de old hoot owl: "You

sleep all day, an' at night you prow, An' you shows yoh ig-nernee all com-plete In-ter - rupt - in' de mu-sic dat

rit.

mf *slower and with emphasis*

make so sweet."

An' dat's de way wif man an' bird, Each thinks his voice

ff *a tempo*

Quickly

should be heard An' most of us ain't got much more skill, Dan de old hoot owl an' de whip-poor-will. *8---:*

cresc. *ff*

Prods for Piano Students

By S. M. N.

THE student who is anxious to derive the utmost benefit from his "practice period" should bear in mind the following suggestions:

(1) Decide in advance the time to be given to the different items to be practiced—scales, exercises, studies, compositions.

(2) Practice slowly and carefully. Whenever a mistake occurs, recommence the passage, and continue to do so until it can be done correctly.

(3) Do not play a whole piece through at first. Practice small portions at a time.

(4) Play at first with each hand alone. Concentrate upon your work as much as possible.

(5) Before commencing to practice a new piece determine the key in which it is written, by looking at the key signature. Then play over the scale of the key in which the piece stands.

(6) Observe the measure signature and accent accordingly.

(7) Listen to each separate tone, and note its quality.

(8) In practicing legato passages let each finger hold its key until the next finger is actually upon the key it is about to play and just upon the point of sounding it. The tones should exactly join, with no silence between them.

(9) Correct and unvarying fingering is most important. The fingering which is best for the average hand is usually marked. In places where it is not, select such fingering as seems most fitted to the nature of the passage and to your own hand.

(10) Do not practice when mentally or physically tired.

(11) Keep the muscles well relaxed, for relaxation is the key to artistic touch and beautiful tone-production.

Using "Odd" Minutes

By Abbie Llewellyn Snoddy

At first glance, a few spare minutes seem of little account. One feels that it is hardly worth while to go to the piano, when an interruption is imminent. But fifteen minutes, even ten minutes, can be turned to good account, if one is truly persistent. Study must necessarily be intensive, when the time is short. So do not attempt to play a long composition through, when you know that you will be forced to lay it aside, with a feeling of baffled rage, as soon as the inevitable interruption comes. Instead, take up that new piece you have been wanting to learn, and concentrate upon its first two or three phrases. Even one phrase makes a beginning. If it is well learned, it is a good beginning, and one phrase a day will be thirty phrases in a month, three hundred and sixty-five in a year. Worth trying, isn't it?

But it is in memorizing, perhaps, that these spare minutes can be used to greatest advantage. Many students find that it is the constant recurrence of a theme that wears a groove in the memory cells, and

that playing it once, at ten intervals, during the day, will make a deeper impression and serve as a better test of the memory, than to play it the same number of times in immediate succession. A few minutes, snatched here and there from a busy day, may soon suffice to memorize a short composition.

The next time a pupil is late, then, instead of fuming and fretting, seize the time for your own practice. Use it as if it were the most golden and precious at your disposal. You will be surprised and gratified to find how much you can accomplish in a few weeks. It may even be interesting to keep tally on these spare moments and check them up at the end of each month. Bankers tell us wonderful tales of how a few cents saved every day, count up, with interest, into worth-while amounts. Surely the wasted minutes, that can be saved, with no cost except a little thought and persistence, yet can be applied to a permanent mental achievement, are even more valuable to the student and music lover.

A "Missed Lesson" Letter

TO THE ETUDE:

A letter similar to the enclosed has many times helped to smooth threatened difficulties with patrons; so I am sending it as a possible assistance to others.

MY DEAR MR. Q:—

As I imagine the question on the enclosed bill is from you, I am answering it directly, trusting that you will readily understand the situation when I explain it from the point of view of our profession.

All music teachers of any standing follow the precedent of organized educational bodies such as conservatories of music, colleges, and private schools; that is, lessons are contracted for by the season or the half-season; and there is no obligation regarding missed lessons unless the fault lies with the teacher through illness or other emergency. This has been made a rule of the profession, and the National Music Teachers' Association has requested all private teachers to adhere to the same

ruling. This has been deemed necessary, since arrangements are usually made in the Fall season and it is difficult if not impossible later in the year to fill hours not so engaged.

The question is in individual cases, however, more an ethical than a professional matter; and where for any reason parents feel this decision an unjust one, we are at liberty (since we are not members of a chartered institution) to use our own judgment. Whenever it can be conveniently arranged Miss X. and I are always glad to make up missed lessons between the regular ones.

I hope you will tell us quite frankly if you feel that these lessons should not have been charged, or that we might more justly divide the loss, since Mary has been away for several weeks, and we shall be very glad to defer to your wishes in the matter.

Very sincerely yours,

M. M. WATSON.



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When acquiring precious jewels, valuable paintings, rare objets d'art, expert advice is highly prized and eagerly sought.

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Ivers & Pond Piano Company
141 Boylston Street Boston, Mass.

FEW situations are more delicate than the first vocal lesson. The student is venturing on a strange, and to her an uncharted, sea. She is wondering what is going to happen. She has her misgivings as to her ability to do what shall be asked. She is conscious that her every move and sound is under criticism. She has a naturally sensitive shrinking from the mention of, more especially, some of the muscles and organs used in breathing. These qualities become exaggerated when the teacher happens to be of the opposite sex. Nor is the situation much relieved if the teacher chances to be the one of the feminine gender. And so the very first requirement of the successful teacher of using the voice in song is the ability to establish a feeling of confidence and trust in the pupil, so that her mind, thoughts and acts shall be free from restraint. The teacher, who can be frank but not fresh, who can establish a friendly, fraternal feeling between himself and the pupil without becoming sentimental or, inspiring such a feeling in the other, already has passed the first milestone toward success. Without being either prudish or gross, he must discuss the action of the physical organs involved with an ease and authority that raises his treatment into the pure realm of science.

The Breath

Breath is the life-blood of the voice. On the ease and steadiness with which it flows, and on the bountifulness of its supply, will depend a major part of the beauty and spontaneity of the tone. Because of this, almost a literature of buncombe has sprung up relating to this elusive subject; when the truth is that Nature has provided for the singer's exigency, if only that singer will keep close to her original teacher. True that singing requires a variation of the rhythmic flow of the breath, and so do many other acts which Nature prompts. One runs and exhausts the oxygen in the lungs, and blood; and presently he opens wide the mouth and takes in a deep, generous gasp, or yawn (which ever you choose) of breath and restores the equilibrium. Now what the singer does is to reverse the operation and forestall this disturbance. The skillful vocalist inhales, quickly but naturally, a quantity of air equal to a full, deep breath; and then, by using it sparingly, allows this to flow out naturally but slowly, at the same time turning it into tone waves by allowing it to play over the vocal cords. Note that little word *play*. The act should be so simple, so normal, that, with the vibrations springing up from the sound waves in the resonance chambers, the singer will experience an invigorating pleasurable sensation.

Position for Singing

It does sound easy, does it not? And it is. The pupil is standing in plain view of the teacher. Her position should be that of any lady who walks or carries herself well in her drawing room. Her shoulders will be erect, unstrained and well-balanced; her head upright and easily poised, especially with a view to relieving any possible tension of the neck and throat. Involuntarily this will have raised the chest, so as to become a responsive sounding-board when a tone is attempted. The feet may be in one of several easy positions, so long as they remain near each other. The weight of the body may be divided evenly between the two, or one of them may support most of the weight while the other is temporarily relieved. Artists differ in their practice, though Schumann-Heink, for instance, has been observed to stand mostly "straight up," with both heels squarely on the floor.

By this time the pupil is becoming just a little anxious to know when we are to begin singing; and so we will relieve her feelings. First she is to relax the mus-

cles of the jaw, allowing the sub-maxillary to fall of its own weight, and this till the teeth are sufficiently separated that the tips of the index and middle fingers, with their nails laid side by side, may be inserted between them. This should be repeated several times till the proper opening becomes quite automatic. And now, simultaneously with the dropping of the jaw, the pupil will inhale an easy, deep breath, quite rapidly and allowing it to settle to the very lower parts of the lungs, and doing it with a yawning sensation. By practice this allows an almost instantaneous filling of the lungs without disturbing the relations and functions of any organs or muscles. This yawning sensation is really one of the absolute essentials. The natural yawn establishes automatically the exact physical conditions desired by the singer. The uvula will rise and the root of the tongue sink so that the back portion of the mouth will be left open, relaxed and free, as a sound-chamber for the voice. If the rear part of the tongue seems disinclined to sink, a feeling of swallowing it in conjunction with the yawning will be much more effective than any conscious effort to "push" this member down. The act is really much simpler in the doing than in the telling, as will be discovered by a careful study of the text and then putting it into practice.

Exhaling the Breath

And now, as the breath has been taken in company with the above directions, we are ready for exhaling. This is the act which controls all tone-production, and so becomes the corner-stone of the entire tonal structure. With the lungs well and carefully filled, there is little to be said other than to release the hold on the breath and allow it to flow evenly out. The body was so wisely built that the muscular actions necessary in the process will take care of themselves, if allowed to do so untrammelled. For the sake of acquiring an even flow of breath and at the same time to increase the length of its flow, there is no better exercise than, when ready to exhale, to close the lips, allow the smallest possible opening to form as if to admit the point of a pencil, and then through this allow the breath to pass in a very slow, even stream till its natural capacity is reached. Do not become vain-glorious as to the amount of breath you possess but rather as to how long a normal amount can be put to use. Not how much breath but how slowly it moves is the vital matter. Three or four repetitions of this exercise is the limit for one trial.

The time has now finally arrived for the production of the real tone; but before that is done, there must be one digression. In all that has passed has the student been observing herself in a mirror, an indispensable of the vocal studio? From the very first the singing student should become accustomed to singing before the mirror, singing "to herself." After the self-consciousness engendered by the first few trials has worn off, it will be a

check on the formation of mannerisms as well as a gauge of the acquisition of pleasing qualities of posture and facial expression. With time it will become a friendly critic as to the formation of the lips and tongue for various vowels and consonants. By cultivation it will become a trustworthy friend, never to be discarded. Nordica tells us how she—the Queen of American Sopranos—spent hours before a full-length mirror when adding new songs or rôles to her repertoire; while it is on record that the supreme Patti spent hours before the mirror on the one detail of managing her train as *Lucia*. Such is genius; and those who would follow must pay the price. The successful singer does many things besides *sing*. And now we will sing.

The First Tone

We return to where we left our student with the secret of breath exhalation. As the breath was taken, there has been sounded on the piano a tone of medium pitch, let us say, "G." As the breath starts out the larynx will be allowed to open and the air playing over the vocal cords will produce a tone on the "Italian A" (The "Ah" of English.) As the breath was inhaled all the muscles of the throat were perfectly relaxed; and for the making of the tone only the very small amount of contraction must be allowed that is absolutely necessary to the control of pitch. Absolute relaxation is possible only in passivity, and all possible of the sensation of this should be retained in the act of singing. The tone must simply "float on the breath."

Three Tone Essentials

In singing this single tone on "G" three points must be carefully observed:

- Attack of Tone,
- Sustaining of Tone,
- Close of Tone.

The tone must begin with no stroke noticeable to the ear. There must be no "Stroke of the Glottis (*Coup de Glotte*). Instead of this there should be that softly ringing effect that comes from a sweet-toned bell when heard from a distance. The tone must come to the ear sweet and clear, with no extraneous sounds to annoy. From the attack to the instant of closing it must flow evenly on. Those last three words really tell the story. There must be no *Vibrato* ("wobble") in the usual acceptance of that abomination. The human voice has of itself, when carefully produced, a natural "warmth" resulting from its resonating in the cavities and on the bony "boards" provided by nature. Then, at the instant for closing the tone it is to drop off neatly and clearly, by allowing the air to cease flowing over the vocal chords, a careful reversal of the act of initiating the tone; after which the mouth and throat may close. This closing of the mouth and throat must be watched guardedly, else, if it should begin before the tone is ended, there will be an effect of its having been squeezed off. A homely illustration,

but the tone will "sound" much as the end of a sausage "looks."

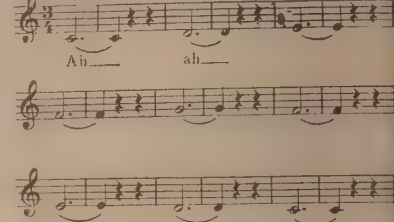
The Tone Beautiful

Right here, one of the most essential things for the student to acquire is a keen perception of a beautiful tone. To do this nothing is so valuable as the listening to the greatest of the artists. Often one will catch from one of them some thrillingly beautiful tone—which will remain in the mind throughout life as the ideal to which to work. And having this ever before the mind as a pattern will have a wonderful influence in the approximating of it by the student. As years pass, an ideal of pure beauty will develop which will all the time stand as a monitor to warn of departures from the best of which one is capable.

A few trials of the exercise we were doing, and the pupil should be given something of fresh interest. Any single vocal exercise, often repeated, sets up a strain on the particular muscles producing it, as well as risking the danger of the mind wandering from its keenest critical activity. So the pupil should proceed to singing this single tone, but on changing pitches as in this study.

No. 1

Andante

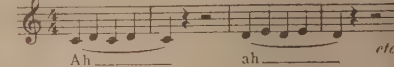


This, done once very carefully, is sufficient of its style of work for one time.

Then there should be a study for changing of pitch while sustaining a tone. It should be something very simple like the one which follows.

No. 2

Andante



The tone should flow steady, pure and clear, as before, the changes of pitch being made with absolute neatness. There must be no slurring, no sliding, of the tones from one to the other. The voice must, as it were, step daintily from one pitch to the next, be that going either up or down. This exercise should be continued up to G and back, beginning a group on each note that was sustained in the first study. With very exceptional voices it may be advisable to raise or lower the key of these two studies; but with all others the key of C will prove quite serviceable.

By this time the pupil will have had about as much as most minds can well absorb at one time—if the right sort of attention and effort have been sustained. The ideal plan would be that the pupil should have daily lessons for some time; but, as the cases where this is possible are so exceptional, we will now dismiss her with an admonition to practice not more than fifteen minutes at a time, about three times a day, with the most diligent care, till her next lesson.

"Italy was the cradle of opera and song, and for more than two centuries singers of every country went to Italy to learn the art of *bel canto*. Consequently, the Italian method was the very first and best, admired and adopted by all the world. An original German or French school of singing does not exist, the method used in both countries being only an imitation, resulting from the old Italian method, modified by the respective national language and musical taste."—MARCHESE.

Why An Aria?

HE voice is essentially an instrument designed for melody. Periodically there is a press rumor that an individual has discovered that he can produce two tones at the same time; but the rumor trails off into silence and soon we have again returned back into our primitive conviction "There ain't no sich animal."

Nevertheless, the conviction prevails that the human voice is still unparalleled as an instrument of melody and for the interpretation of the human emotions. And in the latter sphere it must, of course, never remain peerless, for is it not of the nature of a part of the human organism?

Granting that the latter is true, the voice must follow natural human laws in its development. Any attempt to force it to violate its natural limitations can do nothing but lead to disaster. And for the reason the chief problem of the vocal teacher or student, has been, and always will be, the development of this sensitive vocal instrument along lines that are natural, physically, emotionally, esthetically and any other "ally" pedagogs, psychologists or lexicographers may choose to invent.

Voice is the product of muscular action; the muscles, to develop normally, must be given consistent exercise and this distributed over a sufficient period of time to allow for natural growth. Nor can they be constrained to perform a work for which they have not been properly prepared by careful practice.

Because the muscles and ligaments controlling the voice are of such a delicate nature, the nature of the materials used in their development becomes a matter of greatest importance. An undue strain placed upon any portion of the vocal mechanism before it has been properly developed for the accomplishing of the feat, is foolhardy flying into the face of fate, so far as the singer's future is concerned. In no way do we see this more often than in the selection of songs for the unfinished student. Songs requiring the full equipment of the mature artist are the surmounting of their merely technical features are only too often assigned to the one who is yet on the early steps of the holy stairs of the vocalist's art. Yes, it is all right to say that we learn to do by doing; but we do not create a symmetrical work of art when we attempt the impossible.

The modern art song is an achievement in itself. Its demands on vocal resources and technique, as well as upon temperament and capacities, fit it for no early place in the student's development. To do it justice requires that the interpreter has had a long and careful training, not only in the fundamentals

of voice production, but also in the finer qualities of *bel canto*, with its easy flow of words and more elemental emotional requirements. And to develop these qualities, what has been produced to equal the arias of the classicists and best composers of the last century? They possess a finesse of vocal melodic line, associated with an emotional restraint, the mastery of which furnishes the student with just the stimulus which her undeveloped powers can grasp in a manner that through them new capabilities may be awakened.

What, for instance, could give the voice a more grateful task than the singing of Mozart's *The Violet*, or his *Batti, Batti* from "Don Giovanni;" Haydn's *My Mother Bids Me Bind My Hair*; or *With Verdure Clad*, if the voice has sufficient compass; Handel's *He Shall Feed His Flock*, and *O Thou That Tellest*, or *Angels Ever Bright and Fair*? For the male voices there are many similar selections from both opera and oratorio. Studying these types of songs will develop in the student a sense of proportion that will serve well its purpose no matter how high the attainments may reach. In fact, it is only by building well on such a foundation that the greatest heights become possible, if we are to accept the judgment of those who have triumphed. Lillian Nordica, who represents the very pinnacle of the American singer's achievements, says "Work first with things with English words, and especially on oratorio. Begin with the more simple songs, and gradually increase their difficulty." Lilli Lehmann, who for years shared honors with Nordica in the most exacting of the Wagnerian rôles, began, as did Nordica, her career in the lighter coloratura rôles of the Italian opera and then through years gradually ripened her vocal and interpretative powers. Both these great artists built their great futures by a natural, sane development that left them always able to give their best to the work at hand. And to their methods of achievement Tetrizzini, whom we often erroneously class as a product of the hothouse type of culture, adds her hearty endorsement.

Looking back over the centuries of vocal art, and drawing a lesson therefrom, the young singer and the teacher of the young singer can do nothing that will add more to her possibilities for an extended successful career than to choose for the earlier years of her studies those airs and songs which keep well within her capabilities, not only in vocal equipment, but also in emotional technic. As these grow she will find her field ever widening and her feet always on safe ground.

Listen to Singers Talk

Correct breathing is the greatest health-giving force in the world."

—FRIEDA HEMPEL

Why should not the singer have as thorough an education as the pianist or violinist? Singing is a great art."

—ELENA GERHARDT

"Thus in the coloratura passages of Mozart's arias I have always sought to gain responsiveness by *crescendi*, choice of significant points for breathing, and breaking of phrases."

—LILLI LEHMANN

Do not let a scale discourage you, and do not say you cannot get it. Anyone who can get a scale, and no one knows how to sing until the scales are done thoroughly and properly."

—LILLIAN NORDICA

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Such is Fame

By E. E. H.

BACK in the fifth decade of the last century the resourceful press agent, with a nimble daily press, had not yet been able to create familiarity of the public mind with all musical artists in high places. Max Maretzek, American operatic dictator of the time, writes thus in 1855 in his *Crotchets and Quavers*:

"Some few years since, I sent two *prima donnas* of reputation, a clever pianist and a celebrated *basso* on a concert tour. On arriving in a city in New England, the agent who preceded them found that the estimation accorded to these artists in New York, Boston and Philadelphia had not yet travelled there. They were comparatively unknown. After some reflection, he therefore determined to make the names of the composers, whose pieces were selected for the evening of the concert, a larger feature of the programs and posters than those of the artists themselves. Consequently, the names of the last-mentioned appeared in small type at the head of the bills, while those of Handel, Bellini, Beethoven and Mozart occupied the most conspicuous places on them, and rejoiced in the most sizeable letters

that the printing office of the little town was able to furnish.

"The trick, if trick it could be called, was intended to impose upon no one, and very certainly imposed upon none of the female half of the inhabitants, succeeded.

"Two-thirds of the audience were ladies, but the other third of it, which would decidedly not have come to hear anything that anybody could sing, provided that anybody was unknown to them by reputation, consisted of gentlemen. But imagine, my good friend Fiorentino, what was my agent's intense astonishment on the following morning, when, on wishing to settle the hotel bill for the artists, he found these strange items on that which was handed to him by the very gentlemanly official standing behind the desk of the principal hotel in the place:

"Mr. Mozart, Room, Meals, Wine, etc., etc.....	\$5 75
"Mr. Handel, Do, Do, Do.....	7 50
"Mrs. Bellini, Room, Meals, Bath and Carriage	9 00
"Mrs. Beethoven, Room and Meals	4 50."

Notable Musical Anniversaries of 1924

By Sidné Taiz

Anton Bruckner, Austrian composer, was born in the village of Ansfelden, on September 4, 1824; and his centenary was quite generally celebrated, especially in central Europe.

The "Manzoni Requiem" of Verdi was first produced in St. Mark's Church of Milan, on May 22, 1874. Its jubilee was celebrated by an elaborate performance at the London Crystal Palace on June 21.

Beethoven's "Missa Solemnis" was first performed in Russia, in 1824. The Oratorio Society of New York celebrated this centenary by a brilliant presentation of the work.

Rossini made his first season as conductor of the Italian Opera at the King's Theatre, London, in 1824.

Mendelssohn began studies with Moscheles in 1824.

The Norfolk and Norwich Festival, England, celebrated its centennial by four gala performances from October 29 to November 1.

"Silent Night, Holy Night (Stille Nacht, Heilige Nacht)" was sung for the first time to a group of villagers, at Oberndorf, Austria, on August 15, 1824.

Bedrich Smetana, founder of the Bohemian school of music, was born March 2, 1824, and the centenary was widely celebrated.

The North American Saengerbund celebrated its three-quarters of a century by a jubilee convention in Chicago, in June.

Carl Reinecke, distinguished teacher of piano and composition, was born June 23, 1824.

The Gesangverein of Basel, perhaps the most musical city of Switzerland, celebrated this year its centennial.

Beethoven's "Ninth Symphony" had its first performance in Vienna, on May 7, 1824. Its centenary was celebrated at numerous concerts throughout the world.

Recent Books on Singing

(My Song-art)

How to Sing. By Lilli Lehmann. Cloth bound; 303 pages; liberally illustrated. Published by The Macmillan Company, at three and one-half dollars per copy.

A new edition of one of the most successful books published on the art of singing. Written by one of the greatest song-artists of all time, one who triumphed in youth in master-roles of Italian *florature* and later rose on this fundamental preparation to outshine all others in portraying the great Wagnerian heroines of the Music-Drama, a more authoritative book can scarcely be imagined. The text is profusely illustrated with exercises leading to the mastery of the subtleties of vocal technique. That one chapter on the Trill is well worth the price of the volume. The pages teem with hints of the greatest hygienic and artistic value, the following of which would be the salvation of hundreds of voices from wreck and ruin. The library of no singer, no matter what the type, can be considered complete without this volume.

The Bel Canto. By Herman Klein. Bound in boards; 53 pages. Published by the Oxford University Press, at \$1.20 per copy.

To find a modern critic more capable of giving an authoritative treatise of the "Bel Canto" would be quite impossible. His long observation of and association with some of the greatest of the exponents of this art peculiarly fits him for the task. And he has in very limited pages produced a work which teems with interest. Particularly is this true of his treatment of the "Mozart tradi-

tions," since the works of this master have had a renaissance in public esteem which bids fair to remain for some time if not permanently. For the singer the little book is almost past over-praise.

Modern Unaccompanied Song. By Herbert Bedford. Bound in boards; sixty pages. Published by the Oxford University Press, at \$1.20 per copy.

For the one interested in the modern movement toward unaccompanied song, this little volume has much of value. The author evidently has made an exhaustive study of this type of composition, and has placed the results of his researches before the reader in a manner both instructive and entertaining. The text is liberally illustrated, both by musical quotations and by "graphs" of the vocal lines of a number of typical songs.

Music for Everybody. By Marshall Bartholomew and Robert Lawrence. Cloth bound; 136 pages. Published by the Abingdon Press, at 80 cents per copy, or 90 cents per copy, postpaid.

A very valuable manual for the instruction of all who are interested in song leadership. Born of the great war, Community Singing has entered many walks of life and has brought happiness and vitality to thousands. This book, by two practical workers in the field, discusses the Technique of Song Leadership, Community Music, Neighborhood Music and Music in Industry, in a way that will greatly help all those who desire to enter the field. There are numerous illustrations.



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By Constance Savage Roe

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ONE who assumes the dual rôle of Organist and Choirmaster, in the rural districts—towns of one thousand to five thousand inhabitants—has taken upon himself a truly difficult task.

First of all he will notice that the congregation is comprised largely of elderly people who, in their day, did not have the many advantages we now enjoy, to become familiar with the best music. Those who studied music in their day, did it almost, always as an accomplishment to be used only for one's own pleasure, or for the pleasure of a few intimate friends. A church thus peopled has, right at the outset, a very rigid code for the new organist and choir master, and woe betide the one who plays the familiar hymns a trifle too fast.

The only course to pursue is to cater to the fixed ideas of a very slow tempo; then as one becomes acquainted with the deacons and their wives; the elders and their wives; and in fact the entire congregation, and especially their wives; and after he has been dined a few times in their homes; then, and then only, should he begin by slow degrees to increase the tempo of the hymns, and, in time, if he is patient enough and stays in the one church long enough, he will at last get the music up to where it should be.

Now remember, do it very gradually. One should never rush a hymn, without taking into consideration the beautiful words which accompany most of our truly fine hymns; in fact, it would be much better to play a hymn too slow rather than too fast; but there is a happy medium, even in playing familiar hymn tunes, that should be the end to which our new organist and choirmaster is striving, and not a tempo which is radical in any way.

Then, too, an atmosphere of good music must be created. This is not easy to do. With the assistance of a choir of perhaps fifteen voices, however, it can be done. It cannot be created at one service and should not be attempted. But, if the mental attitude of our new organist and choirmaster is correct and if he is a thorough student of music, both instrumental and vocal, and has that proper understanding of the sacredness of music in the church, and within himself knows that the truly great of all music is that in which a profound, deep seated love for all the beautiful things of the church predominates; then, and then only, will he really succeed as the new organist and choirmaster.

The requirements for an organist and choirmaster in our rural districts are many more than in the large city churches where the entire congregation know music in the right way and the principle need of the new organist and choirmaster is to be himself so well equipped in music that he can follow the musical standards already created for him. In the rural churches, especially the ones trying for the first time a paid organist and choirmaster, they have no such standards. Perhaps some deacon's daughter has played the hymns and she, of course, followed the lines of least resistance; because she had never listened to really fine playing of hymns, and knew nothing of the intricacies of an anthem.

Right at the start must be taken into consideration the instrumental selections one must use at the opening of the service, commonly called Voluntaries. In this the organist is more fortunate if he is himself truly a musician. If possible, our new organist would do well, in the rural districts, to begin his work in the church with selections such as *Largo* by Handel, *The Pilgrims Chorus* by Wagner, using a simple transcription, like "Woodland Sketches," MacDowell, and "Songs Without Words" by Mendelssohn. By the time he has used most of these works he will know best what to take up.

There is something very satisfying to our new organist in being able to say to

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"An Organist's Magazine Complete in Itself"

Organist and Choirmaster Outside the Cities

By G. R. Buchanan

any of the congregation who may inquire what he played on a certain Sunday morning for his voluntary, with true dignity, "To A Wild Rose" by MacDowell or, "One of Mendelssohn's Songs Without Words." One who can do this will find that soon, very soon, the congregation has accepted his voluntaries as being excellent, and he is beginning to win in his hard fight. To succeed in this, however, the selections must be played correctly and with understanding of what he is attempting to do, namely, creating atmosphere for the best music in our rural churches.

Our new organist will be surprised at the great number of times he will be asked what he played. Sometimes one of the most reticent and reserved members of the church will inquire the name of the selection. Do not neglect to make a note of the ones inquired about; then do not fail to repeat these selections when feasible to do so.

Modulation

If the new organist cannot modulate from the key the voluntary is in, to the key in which the Doxology is written, he should choose a voluntary written in the same key as the Doxology and hold the keynote at the end of the voluntary for the count of three measures, then lift the hands for the fraction of a second, and begin the Doxology. Do this until a thorough knowledge of modulating is gained, and then always modulate from the voluntary to the Doxology.

In line with the instrumental music will come the offertory, the selection used while the collection plates are being passed. In most of the rural churches, when the deacons advance to the pulpit to receive the collection plates, the minister offers a short prayer; and, if the new organist can improvise about three measures in the same key as his offertory, and will use this while the deacons are walking up to the pulpit for the collection plates, then stop while the minister is offering the short prayer, then at the Amen immediately begin on the Offertory proper, the effect will be very pleasing to the members of the church and to the minister.

In almost all of the rural church districts the new organist and choir master will find that he has to work with a volunteer choir. Perhaps he will have six sopranos, one alto, no tenors, and two who sing the bass. None of these will be able to read music. It will be found that these choir members are very set in their ideas of anthems, each member believing he has a solo voice and all offering to sing a solo on the first Sunday morning. Beware! Try their voices first; then use your best judgment as to whether any one of them be entrusted with a solo. On very rare occasions a really good voice will be found in our rural volunteer choirs, but not often.

The new organist and choir master will do well, if he can hold the choir down to the practice of the hymns for the first few rehearsals. They do not like to prac-

tice hymns, because they truly believe that they do sing hymns well. Of course, not one of them will know anything about phrasing, and each member will breathe in a different place; but all will have a fixed purpose to hold the word at the end of each verse longer than any one else, including the organ. Now then, to get these to practice the hymns. Try the hymn slowly first, then ask them to breathe after each punctuation mark. Have them mark with a lead pencil, if necessary, the places to breathe, then insist that all breathe at these designated places; and right here the organ can be of almost unbelievable help, if the organist will play not too legato, but rather semi-staccato, being absolutely correct as to the time, or tempo.

It is best, perhaps, to state here, that, when the organist plays the hymn after the announcement of the number by the minister he do it in this manner, semi-staccato, marking the rhythm well and strictly in time. After our new organist and choir master gets the hymns going fairly well, then he might try working on an anthem, one very simple in construction, but with all parts. It will require at least four practice rehearsals before attempting to give it in church.

Now is the proper time to inquire about a tenor, if any of the choir members know of a tenor, and if so where can he be found. They perhaps will be able to tell you of at least one who can sing tenor. Go after him. Induce him to come to a rehearsal to try out his voice; and, if found to possess a fairly good quality of tenor, offer to give him lessons free of charge, providing, of course, he obligates himself to sing with the choir. Offer to give any of the young people lessons, free of charge, if they will sing in the choir, then almost before it is realized, there will be practically a new choir to work with and anthems will become a regular part of the church services.

Do not try to retain any one of the choir who has not a very good voice even though a member prior to your taking the position. This was attempted once with very bad results. A member of the old choir was retained, who would always come to choir rehearsal late and then take up everyone's attention for several minutes by telling in wailing tones how sick she had been, and how she nearly did not come to practice because she was so tired; and before she had finished the entire choir had become irritable, restless and impatient. She was a woman of about forty-five years and had a very good voice; but she was relieved as soon as possible, because of this bad influence her presence had on the younger members.

It will require all the patience and perseverance our new organist and choir master can muster, to get along with a volunteer choir. He will always have to keep in mind that they are receiving no money for their services, that they must give up one evening each week to practicing. If possible, have the choir practice on Satur-

day evening; then the anthem will be fresh in mind for delivery on Sunday morning. If any other evening is used will be necessary to run it over again early Sunday morning, in order to bring it fresh to the choir-members' minds. To prepare properly an anthem for Sunday morning and evening services, as well as two instrumental numbers for each of services, requires much practice and thought, if an atmosphere for the best music is to be created in our rural churches.

Very strange things happen in the rural churches and to the choir in our rural churches. One time, a choir consisting of tenors, six sopranos, three altos, and two basses, were working on an anthem which had about eight measures of solo work for the alto. The alto chosen to sing the part had a very beautiful voice; but she was young and inexperienced. We had rehearsed the anthem several weeks, and decided to sing it the next Sunday morning. Our last practice on this anthem went particularly well, and all were enthusiastic about it. On Sunday morning the young alto was very nervous and over-anxious. The time for the anthem came, the opening measures of the solo went beautifully, when suddenly the voices of the basses began singing with the alto. The bass was requested to resign; though he explained that he did not read music but was more than glad to help when ever he could. The alto was very much upset over this occurrence and to be coached many, many weeks before she would attempt a solo again. A tenor who was very good and had a most pleasing robust voice, quit the choir because he was asked not to sing too loud on a particular anthem. Another of the members was an Army Y. M. C. A. man and he had to report for two months duty at one of the training camps. This left only one tenor. He was especially well-trained with a great deal of experience in choir work. He read well. He came one Sunday when the choir was dependent entirely on him for the tenor. At the next choir rehearsal he left with the statement, "I am wasting my time singing with the choir; there are not enough voices. I will not come any more. I am telling you this in order that you will not think there is anything wrong." Both the tenor who was peeved because requested not to sing too loud, and the tenor who "wasting" his time, have been seated in congregation each Sunday since, and members of this particular church, neither of them feels that he has the slightest duty to perform for the church.

When the Soloist Strikes

Another time a soprano was asked to sing a solo part in the anthem, and she did it well at all rehearsals; yet when Sunday morning came she arrived at church early to state that she did not care to sing solos, but was, just in the choir to help out. No persuasion would induce her to sing the solo, so the anthem was to be cancelled for that Sunday.

At another choir practice, the entire choir absolutely refused to work on a new anthem and insisted on repeating an anthem of several Sundays previous; yet when the new organist and choirmaster agreed to their request, it required two hours of hard drilling to get them to sing the anthem which had been carefully prepared several Sundays before and well-sung on the Sunday morning it was first given. At one rehearsal (we had been working for nearly two months on an anthem to be given at a patriotic Sunday morning service) the alto, who is a school teacher, has had much experience in choirs, and in fact in charge of the music in the Grammer Schools, was very outspoken and insisted that no one was singing in time with the choirmaster's baton. The choir ma-

was almost ready to explode with righteous indignation, but retained himself and said to the alto: "No, you are not singing in time and the only reason I stand up here and beat the time is in order that I can hear the anthem with all of you singing out of key."

Another time at rehearsal, the anthem contained a duet for tenor and alto. It was suggested that all the tenors and all the altos sing. This they refused to do, and insisted that one alto and one tenor be chosen to work on the duet. Our alto of the last instance and the tenor who most positively objected to singing with all the tenors and altos, were chosen. They worked very faithfully, their voices blended splendidly and the choir-master was enthused with their really fine rendition of the duet. He asked each one regarding intended attendance at church the following Sunday, at which time the anthem was to be sung, and was assured that both would be at the morning service. Neither of them came, and the anthem had to be postponed.

Thus any new organist and choir-master

has a trying job, one that requires not only the most intimate knowledge of church music from the oldest hymn to the newest anthem, but also a very positive knowledge of the church, of its history, and of its purposes. The training received, however, is of the greatest help in all things musical; and no one has reached that stage in his career, of "getting it over" until he can play a selection on the piano on Sunday evening, and be able to make the rural church congregation like it. If he can play the *Scherzo*, the *Marche funèbre* and the *Presto* from Chopin's *B flat Minor Sonata*, and have the congregation sit silently and listen to his music, and then tell him afterward how beautiful it was, and how they enjoyed it, then he might try a concert trip and perchance reach New York and possibly Aeolian Hall. At least he has won his spurs.

One object must always be kept in mind by our organist and choir-master, and that is: the music he plays, the anthems given and the hymns sung have only one purpose, and that is to create atmosphere.

Combining Pedals With Manuals

By Dr. Annie Patterson

"If I could only pedal chants and hymns decently, I might get a good post as church organist. Can you teach me how to do so as quickly as possible?" This question has so often been put to the writer by intending pupils, that she has tried to think out how the matter can best be managed; not so much quickly, as effectively and permanently. The students who make such a request are not beginners. They are generally musicians of some standing and attainment; more often they are good pianists. These, finding it difficult to make a living out of professional engagements as soloists, or else experiencing the fluctuating emolument of the private teacher, consider that, with their musical knowledge of keyboard-playing, they might procure a fairly well paid and permanent employment either at a church, or, possibly, a picture house, if they added to their digital ability the envied mystery of playing with the feet." The advanced organist, who has made the king of instruments his specialty, may sneer at such an attitude. It is, however, worth attention, particularly as combining pedals with manuals in performance is just that department in organ-playing which gives the noble instrument special distinction in the lavier group.

Granting that facility at manual manipulation has been attained—that legato organ touch—which is known as "clean" playing—and even allowing that intervals and scales can be played separately with fair accuracy on the pedals, the moment the student arrives at the combining process, he often feels so hopelessly at sea, that he may even, after repeated trials, despair of ever being able to listen, at the same time, to the sounds of the hand and feet keyboards. It is true that graduated exercises of all kinds exist for the furthering of this facility, and that practice of these affords an eventual, if gradual, pathway to success. Much labor may, however, be saved, if the teacher can indicate a few short cuts to the desired goal.

Let us begin with the intervals of the common chord, starting with C major. The student being directed to hold down the harmonies of this chord, say, on the well keyboard with soft diapason registration, the left foot should endeavor to locate bass C (2nd space, bass clef) on the pedals. Still holding the chord, but with a light pressure, the right foot should now try to find middle C (on pedals),

This pedal octave C being played as an interval with the two feet alternately, the stretch of the fifth (tenor G) above bass C may now be tried, again with left and right feet. Similarly, with the right foot on Middle C, the fourth (the same G beneath) can be located and sounded. Here we have the gauge of the three so-called "perfect" concords. In the same way, still holding on the chord of C major, the third and sixth (from the lower and upper C respectively) can be practiced, an attempt later on being made to change the hand parts from one inversion to another of the ground-chord.

An intelligent student, during his practice hours, can easily carry out the idea of measuring such pedal intervals by substituting other common chords for that on C; say, those of D, E flat, F, G, and so on. If the pupil understands elementary harmony the next step could be the holding down on the manual of the Dominant Seventh and other chords, playing, at the teacher's dictation, intervals of these on the pedals. Of course, he (the learner) should do all this without looking at the pedals; in fact, play as a blind man would the manuals. The lower octave pedal-range can be practiced in the same way.

The next step would be to take a simple chant or hymn-tune. First, the bass should be played over separately on the pedals with alternate feet. Then, very slowly, an attempt might be made to combine the hand-playing with that of the feet. When a little facility is gained at this, the treble portion of chant or hymn could be tried on the Swell with the right hand, the left hand filling in the tenor part on a well-balanced Great, whilst the feet carefully feel for, and endeavor to play, the bass clearly on the pedals, coupling the latter to a soft bourdon (16 foot) stop. If the simple plans above suggested be followed with care and patience, students will be surprised how soon the difficulties of combining organ pedals with the manuals can be overcome.



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Early Organs

THE first mention of an organ seems to be in the Old Testament and the instrument was used in the temple service. More light is thrown on this organ, in the Talmud, as follows:
"There was an organ in the temple which produced a thousand kinds of melody," Eirchin, fol. 11, col. 1.
"The Magrepha, with its ten pipes and its ten-times-ten various notes," (Eirchin, fol. 10, col. 2, and fol. 11, col. 1), "which was said to have been used in the temple service, must have been an instrument far superior to any organ in use at that time elsewhere."
Another organ of note had much to do with the undoing of the Emperor Nero. During one of Nero's musical tours through Greece as a singer, a revolt broke out among the Gallic legionaries, who placed Vindex at their head and marched on Rome. They were joined by other legions in Dalmatia, under Galba, a general of more experience.
Nero was forced to abandon his tour and return to Rome. Action was necessary, but he spent the first day examining an organ made after the designs of Ctesi-

bios of Alexandria, on the principle of the water clock.
The water in this clock dropped on wheels which caused a statue to rise and point with a wand to the hours, marked on a pillar. At night the water forced air through a flute instead, and sounded the hours. The latter principle was the one used in the water organ. Nero was very pleased with it and intended to introduce it into the theaters.
After a banquet that night, news of another legion revolting aroused him to action, but it was too late. After having his grave dug with the help of Epaphroditus, his slave, he plunged a dagger in his throat, as his pursuers approached.
The organ has been improved immensely since. With electric and pneumatic actions, it is now possible to attain unlimited speed and yet not sacrifice tone quality or volume.
An organist has the command of a band if he wishes to use his brass instrument stops, or an orchestra, although to one acquainted with different instruments, a great deal of imagination is necessary to hear them on an organ..

Organist, Go West (?)

THE following will answer so many inquiries which come to our office that we are glad to reproduce it from *The Diapason*.
"Some of our western readers send us a request that we issue a warning to organists who contemplate settling on the Pacific coast. The golden west has been a magnet for the easterner ever since Horace Greely gave his famous advice to young men. The climate and the increasing chances as compared with the slower growth and smaller opportunities for the professional in the more crowded east have attracted many. As it stands, too

many have been attracted. In Los Angeles, San Francisco and other cities, according to authentic reports, it is not an easy matter to obtain a position, the supply of professional musicians apparently having begun to exceed the demand. Henry Ford's *Dearborn Independent* tells the story of a business girl seeking a position in southern California and among other bits of advice offers this one: 'Get your job first; then go west.' Organists planning a change of location should do likewise. Meanwhile the small cities in the central west seem actually to be short of organists and offer the best opportunity today."

Overtones on the Organ

By Helen Oliphant Bates

THE natural series of overtones on stringed instruments is artificially produced on the organ by mechanical devices. The tones of the organ, especially the foundation stops of the diapason family, are deficient in upper partials. If used alone they have a tendency to become dull and heavy and the effect is not altogether complete and satisfactory. For this reason the compound stops are introduced in order to enrich the upper partials of the diapason tone and to give brilliance and vitality to the harmonic structure. These stops above the prime are added in strict accordance with the natural law that harmonics decrease in volume as they ascend from the principle tone.
This series of harmonic corroborating

stops belonging to the diapason family, while producing a complete harmonic structure and a rich, varied, compound quality, is still lacking in many of the overtones present in other instruments. In artificially producing a complete series of overtones many difficulties arise. It is hard to produce pipes of soft enough quality for the highest overtones and it is impossible to keep them in tune. Furthermore, each pipe introduced to enrich the harmonic series produces its own overtones and this tends to create confusion. Therefore, while we think of the compound tones of the organ as being very complex, they are not nearly so complex as the natural open tone of any other instrument.

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music opens to us; if all that passes in were capable of expression in words, I should write no more music."—Mendelssohn.

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How to Distinguish the Minor Mode

Q. How can I tell quickly, by just looking at a composition, whether it is minor or major? What are the chief features of the minor?—Idest, 72nd St., New York.

A. Look at the last and lowest bass note in a composition; that is the key-note. Compare it with that indicated by the key-signature; if they are identical the mode is major, if not, it is minor. This is the quickest way. It is also infallible. Again, by further observation, it is seen that the fifth degree of the key-signature tonic is constantly sharpened (e. g., key of C has G \sharp , leading to A minor), thus forming a new sharpest note, leading to its minor key-note (la) above. This scale would be the harmonic, or true, minor. The same remark applies to the melodic minor, with the 4th and 5th sharpened—the 5th being the sharpest note leads to its tonic (minor). Note also that the true minor is distinguished by its 3rd and 6th, both of which are minor. For example, take the scale of C major, flatten the 3rd, E, and the 6th, A (that is, make them minor intervals), and we have the scale of C minor.

Relative and Tonic Minors or Majors

Q. I am very much puzzled by the terms "relative" and "tonic," as applied to major and minor keys. Will you please explain?—M. F. R., Baltimore, Md.

A. Briefly, when the minor and the major have the same note for Do, they are relative major and minor. Thus, in the key of E flat, the E flat is Do. This E flat is also Do in the scale of C minor.

It is seen that Do is the key-note of the major, while La is the key-note of the minor. He who says key-note says tonic. In the key of G major the tonic or do, is G; turn it into a minor scale, by making do, la. It is now the tonic minor scale of G. Therefore, again, when the major and minor have the same note of the scale for Do they are said to be relative to each other; when they have the same note of the scale for key-note (do for major, la for minor) or tonic, they are said to be the tonic major or tonic minor of each other.

Looking at One's Fingers

Q. Of two teachers I have had, one has told me to watch my fingers when playing my scales in order to see that the 3rd and 4th fingers are passed correctly; but I find that the looking makes me play much slower and frequently "bells me all up." My second teacher tells me to get into the habit of never looking at my fingers, except for extreme skips—never in passage playing. What do you advise?—M. E., Kansas, Mo.

A. Your second teacher is quite right. In scale passages never look at your hands. Indeed, the hands should never be looked at for any species of playing. So perfect a knowledge of the keyboard should be acquired that any note may be accurately struck, even "extreme skips"—the same as the playing of a blind pianist, or of one in the dark. The chief difficulty will be found in getting the bass notes correctly, where there is considerable jumping up and down of the 5th finger, as in dance music. You will find it very useful to practice thus: as you pass your hand down to get the low note, let your thumb pose itself very lightly over the octave of the bass note to be played and stretch out the little finger to the note required. You will be astonished how quickly you will acquire accurate execution.

Transposition of Fingers and Legato

Q. Is the transposition of fingers ever used in piano playing? Is it not a species of juggling only for the organ? Besides, what could be its object in piano playing?—Bertha C., Chicago, Ill.

A. Yes; fingering by transposition is very frequently employed for the piano, for the very reason as for the organ, namely, to obtain a perfect legato. For examples, study the slow movements of Beethoven's Sonatas and Schubert's Impromptus, not forgetting Chopin's compositions.

Tonic-Sol-Fa and Piano Music

Q. Can a knowledge of the Tonic-Sol-Fa method be of any use to a student of the piano harmony and composition? I have been recommended to study it to improve both my ear and my sight. Your advice will be appreciated.—C. E., Broad Street, Philadelphia.

A. A knowledge of the Tonic-Sol-Fa method is very useful in piano playing, also in harmony and composition; but a mere knowledge is not sufficient—it should be so

thoroughly mastered and acquired that it not only may be understood, but also used by the mind (automatically, so to speak) when listening to music of any kind, melodic or polyphonic. It will be found to be the greatest aid to transposing from one key to any other; it teaches infallibly the construction of chords and their absolute inter-relationship up to the key; it simplifies the process of modulation; and it is, to the best of my knowledge, the quickest method of musical shorthand. But it must be studied so thoroughly that when you hear a melody (m r d m d d l d a m d r) or a series of chords (s f m r d s l d m s i d l s i r i m d d s i d f i m s s d) the sounds are changed through your ear to a visual realization of their combinations, and vice versa. Of course, you recognize the short melody at a glance. Thus, when I hear or think of a melody and its harmony, I see its music before me through the intermediary of this method. As a choir-boy, it took me several years to learn to read music well and rapidly at sight. By adopting this Tonic-Sol-Fa to the Established Method, not only may sight-reading be learned in a few months but also, at the same time, a practical knowledge of modulation, of keys, of transposition and many other difficulties that beset the path of the student in sight-reading.

To Count or Not to Count?

Q. When studying, should the time be counted aloud? Is it not enough to think the time or, at most, to beat it softly with the foot? This counting aloud seems to interfere with my execution.—E. C. B., Des Moines, Iowa.

A. Most decidedly; the time should not merely be counted aloud, but loudly counted aloud. To think the time is very good and the right thing to do, when you have acquired the right thinking automatically, but not before. Beating time with the foot is not to be recommended, for the mind does not always go with it—and it is the mind you have to educate. Therefore the mind and the will must be concentrated on the effort of counting aloud. After a time, a long time, perhaps, the mind will have acquired that rhythmic appreciation which will permit the time to be thought silently, without counting aloud, because the rhythm will be felt and the proper accents will, all subconsciously, mark the measure. Count aloud.

Diatonic Intervals

Q. What are diatonic intervals and how can I distinguish them at a glance?—Mary E., Syracuse, N. Y.

A. Diatonic notes and intervals are those which belong to the scale of the key without using any accidental. In the key of C, all the notes of the scale are diatonic, and an interval from any one note to any other of that scale is a diatonic interval. In a key involving sharps or flats in the regular construction of its scale, these sharps or flats are diatonic; thus, in the key of E, having the five sharps F, C, G, D, A, these sharped notes are diatonic which, starting from the key-note B, give the sounds of do, re, mi, fa, sol, la, si, do. A sharp, a flat or a natural is an accidental only when it does not belong to the regular construction of the scale. Therefore, if it is seen that a sharp, flat or natural does not belong to the key in question, then that sharp, flat or natural is not diatonic, but accidental—no matter whether the key be that indicated by the key-signature, or a passing modulation into another key. Thus in a piece in E flat, having three flats, B, E, A, a passage of several measures may occur involving the use of a D flat, thereby going into the key of A flat, the D flat is diatonic, because it belongs to the scale of A flat into which the piece has modulated.

Relaxation, Strength and Force

Q. (1) Could you give me some works or names of books on "Relaxation?" (2) What are different methods in teaching relaxation? (3) Is it necessary to have a certain amount of strength before learning relaxing? (4) Can one obtain sufficient volume simply by the weight of the arm and without a certain amount of muscle in the upper arm? I would be grateful for your help.—Interested Reader, Fresno, Calif.

A. (1) Write to the publisher of this magazine, also to Oliver Ditson, Boston, Mass., and to G. Schirmer, New York City. (2) You will receive an answer by letter. (3) If there were no strength there would be no relaxation. (4) It stands to reason that there must be some amount of muscle; it is, however, not so much the "amount" of muscle as the manner in which you use it. If it depended upon the amount of muscle, a champion heavy-weight or a coal-heaver might be a fine pianist! See letter.

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b. My Soul Waiteth for the Lord
Morrison
OFFERTORY
God's Eternal Love.....Sheldon
ORGAN
Marcia PomposoStults

SUNDAY EVENING, March 1st

ORGAN
Viennese RefrainLemare
ANTHEM
a. All Hail the Power of Jesus' Name
Smith
b. The King of Day Departs to Rest
Wilson
OFFERTORY
The Earth is the Lord's.....Williams
ORGAN
Festival MarchKern

SUNDAY MORNING, March 8th

ORGAN
Woodland Idyl ...Zeckwer-Mansfield
ANTHEM
a. Lift Up Your Heads O Ye Gates
Terry
b. Come and Worship the Lord
Schoebel
OFFERTORY
Believe in Me (Duet S. and A.)
Petrie

ORGAN

Spirit of the Hour.Johnson-Mansfield

SUNDAY EVENING, March 8th

ORGAN
Reve d'AmourStults
ANTHEM
a. Sun of My Soul.....Pike
b. Saviour, Breathe an Evening Blessing
Watkins
OFFERTORY
O Come to My Heart, Lord Jesus
Wolcott
ORGAN
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An Old PortraitCooke
ANTHEM
a. Harken Unto the Voice of My Cry
Allen
b. O Jesus We Adore Thee.....Pike
OFFERTORY
Be Thou with Me.....Geibel
ORGAN
Offertory in G Minor.....Hosmer

SUNDAY EVENING, March 15th

ORGAN
RomanzaEversole
ANTHEM
a. Lord, We Pray Thee.....Roberts
b. Holy Spirit, Faithful Guide
Mueller
OFFERTORY
The Day is Past and Over (Duet Mezzo. and Bar.)....Blumenthal
ORGAN
Postlude in C.....Schuler

SUNDAY MORNING, March 22nd

ORGAN
In RemembranceF. von Blon
ANTHEM
a. Seek Ye the Lord.....Norris
b. We Are But Strangers Here
Donizetti-Dressler
OFFERTORY
Bow Down Thine Ear.....Williams
ORGAN
Grand ChorusBecker

SUNDAY EVENING, March 22nd

ORGAN
MenuettoBeethoven-Nevin
ANTHEM
a. Saviour, Breathe an Evening Blessing
Roberts
b. O Sacred Head, Now Wounded
Handel-Brackett
OFFERTORY
DriftingPetrie
ORGAN
Allegro con Moto.....Sheppard

SUNDAY MORNING, March 29th

ORGAN
Melody in D.....Williams
ANTHEM
a. Fierce Was the Wild Billow.Noble
b. Arise, Shine for Thy Light is Come
Wolcott
OFFERTORY
Cling to the Cross.....Protheroe
ORGAN
Dedication Festival March.....Stults

SUNDAY EVENING, March 29th

ORGAN
ConsolationMendelssohn-Kraft
ANTHEM
a. Softly Now the Light of Day
Pease
b. Abide with Me.....Cranmer
OFFERTORY
Lead, Kindly Light (Duet S. and A.)Geibel
ORGAN
Minster MarchWagner

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IT is very dangerous for anyone possessed of only a slight knowledge of the violin, either to buy or sell a violin supposed to have been made by some famous maker, when the transaction involves more than \$300 or \$400, unless some well-known expert has specified that the price is about market value and that the violin is a genuine specimen of that maker's handiwork.

If one buys such a violin it might be difficult to get a refund of the money, even with a lawsuit, if the violin proves not as represented. Again, if one sells such a violin, and the purchaser learns from some expert that it is not what it is represented to be, it might be difficult or impossible for the seller to return the money, as it might already have been spent, and might lead to troublesome litigation.

If one is doing business with a responsible firm of violin dealers, it is of course different. Leading dealers warrant the violins they sell, and will return the money if the violin proves not as represented. Private parties often sell imitation violins with counterfeit labels, as genuine, not knowing that the violins are imitations. I have known instances where violins have been sold for five or ten times their real value in this manner.

Many people are mistaken in the idea that any good violinist or music dealer who handles violins can certify to the authenticity of any violin, and judge its value correctly. Where the imitation has been made by a master craftsman it requires a master expert to judge whether the violin is a real specimen of the master whose work has been imitated. The real expert must be able to recognize all the peculiarities and characteristics of the work of all the famous makers. This takes years of experience and study. For this reason anyone buying or selling a valuable violin should have the written opinion of such an expert, unless the transaction is made with a reputable violin dealer. The opinion of an alleged expert, with but a slight knowledge of violins, is but a broken reed on which to lean.

Two experiences in my boyhood days in Ohio made such an impression on my youthful sub-conscious mind, that I have been wary of experts all my life. The first was with an alleged Francesco Ruggieri Cremona violin. I had bought the violin from a German emigrant who came to my house one day with several violins carefully wrapped up in an old horse blanket, and who said his father was a violin dealer in Germany and had sent him these violins to sell in America.

After considerable bargaining as to the price, I selected an aristocratic looking old fiddle with a Ruggieri label. In those days I had the usual faith of the novice in labels, and thought I had secured a wonderful prize, as the price he asked was only a fraction of the then market price of Ruggieri's instruments. Still I thought it might be well to have the opinion of an expert, as to whether the violin was genuine, before further jubilation. In those days there was a violin maker, who also had a music shop, in Cincinnati, Herr —, who was considered one of the leading violin experts in Ohio and who even in those pre-war days, was able to sell the violins he made at \$200 each (equivalent to at least \$400 now).

I took the violin to this German violin maker's store and timidly announced to one of the clerks that I had a genuine Ruggieri, which I wished to show to Herr —. At this all the clerks in the store grinned, but one of them volunteered to fetch the great violin authority from his sanctum. It was some time before he would consent to waste his time looking at what he was sure would prove to be a

The Violinist's Etude

Edited by ROBERT BRAINE

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Violin Experts

cheap imitation, worth only a few dollars. All this time I had been unpacking the violin and at last literally forced it into his hands. At the first glance his expression changed instantly, and he examined the violin with great respect. "Ja, das ist ein echtes Ruggieri" (Yes that is a genuine Ruggieri), and a very fine one too.

The clerks changed their tune, and I strutted out of the place as proud as Lucifer, with the envy and admiration of all present. The sequel came later, when I showed the violin to a leading New York expert. "Why that is not a Ruggieri, nor anything like one," he said, "That is a German violin; and, while it is a fine old instrument worth about \$400, it is nothing like an Italian"

The other experience was with a supposed Stradivarius. During a vacation trip I made the acquaintance of a minister in a small town in Ohio, who said he had a genuine Strad. He unpacked it from an ancient looking case. It was a dark colored instrument with brilliant varnish, and it had the famous Strad label. The tone was clear and sweet but not very loud.

My clergyman friend told me the usual gigarole about its having "been in the family" for ages, having been brought to this country by a peddler, or a pirate, I forget which. In those days I knew nothing about Cremona violins and was considerably impressed. I asked the minister if I might take it home to show it to my teacher, who had been educated in Berlin and was supposed to be a remarkable expert. To my surprise he consented.

My teacher, who had seen hundreds of famous violins in Berlin, was greatly interested. After playing on the violin for half an hour he said it was very probably a genuine Strad and added, "It must be worth over \$1,000 at least." In those days Cremona violins were comparatively cheap.

Still I was not not completely satisfied and, on the advice of a friend, took the violin to Cincinnati to show to Henry Schradieck, the famous violinist and writer of studies for the violin, who had recently been engaged to come from Leipzig to Cincinnati to direct the Cincin-

nati Symphony Orchestra. I found the eminent violinist entertaining a party of friends at string quartet practice. He kindly consented to examine the violin. One glance was enough: "A Strad, No," he exclaimed, "nothing like it. A real Strad," he explained as he drew the bow over the strings, "speaks out like a cannon. This is a nice little parlor fiddle worth about \$40."

Thus another Cremona bubble was burst.

Now here were two striking examples of how little the two experts (?) first consulted, knew about violins. Any ordinary non-musical person or even many violinists would have supposed that a professional violinist who had been educated under eminent masters in Europe, and a professional violin maker and music dealer, who had made hundreds of violins himself and bought and sold thousands, would have been able to tell at once that neither of the violins submitted to them were real Cremonas. The opinions of both these supposed experts, however, were glaringly at fault.

I am forced to this day to smile when thinking how hopelessly these men fell down in trying to classify these violins, as neither the one looked anything like a real Strad nor the other like a real Ruggieri. I could relate many similar stories, some of them where violins changed hands at a high price on the guarantee of an expert who did not know what he was talking about.

The world is full of these alleged experts who have never learned the trade of judging violins, which is a profession in itself, and which takes as much time and study to acquire as the profession of law or medicine.

In the case of a violin priced at \$300 or less, the question as to who was its maker is not of such importance, since much less of the price is due to the maker's name, than would be the case where a more expensive instrument was concerned. An imitation of any of the great Cremona makers, if made by a first rate artistic violin maker, is easily worth from \$200 to \$300, solely on its merits as a musical instrument, without respect to its maker.

Fiddle Re-makers

It seems a little singular that much of the best talent among violin makers of the present time is devoted to re-making violins rather than to making new ones. The present-day makers, with few exceptions, bow before the art of the makers of past centuries rather than attempting to make new instruments to surpass them.

One of the reasons for this is purely commercial. The old violin, bought at a fancy price by the artist or by the connoisseur, immediately becomes a most valuable piece of property. Its owner, having signed the check for his new property, is loath to let any bungler tamper with so

delicately constructed and so beautiful an instrument. Therefore he goes to the highest priced specialist and is willing to pay him a large figure to repair the violin. The instrument may need—repairing a crack, restoring the belly or the ribs to shape, adjusting the bass bar, filling worm holes, fitting the blocks and linings—these things require something far more than a sure hand and good craftsmanship. They call for brains and experience. Do you wonder that they cost money? There are comparatively few men who have the skill to repair valuable instruments; and naturally their services command large pay.

Playing Second Violin in the Orchestra

By Sid G. Hedges

ORCHESTRAL work requires playing of a very special kind. This will be obvious to any violin student who observes the second violins in a theater orchestra. The first things to catch the attention of the novice will be the tremendous power and tone that the professional players seem to get, and the unmelodiousness of the "chuck-chucks" which they seem to be always playing.

In a lesser degree, the same qualities required by a professional man are necessary to any young violinist who would play in an amateur orchestra. The aspirant, on hearing good players, soon comes to realize that such things as knowledge of every position, ability to play all scales in three octaves, and to play several concerti from memory, have little to do with one's qualifications as a member of an orchestra.

Perhaps the most obvious distinction of all between the professional and the amateur is in power of tone. This, of course, can be developed; and the student eager to qualify for orchestral work cannot start too early to gain this "solidity" of playing. Second violin parts abound with double-stopping, and such work is excellent for increasing power. The last part of Kreutzer has many unequalled studies for all varieties of double-stops. These should be worked at assiduously, particularly those which entail playing at the nut. Intonation is especially difficult in double-stops. In the sixth—E, first finger on the D string, and C, second finger on the A string—for example, the fingers must not be pressed so closely together as when a semi-tone is being played on one string; for the fingers spread apart will almost pass each other, and the semi-tone will thus be much too small.

Scales in thirds, sixths and octaves should be practiced a good deal, always fortissimo. So many learners are afraid to play more than an uncertain mezzo forte. "Solidness" of tone results only from much fortissimo work. The violinist who can play very loudly can usually sing pianissimo; but the reverse is not so often true.

Martellato playing, too, is a splendid thing for increasing power of tone, and such studies as Kreutzer 2, 5, 6, 7, 11 and Fiorillo 20, 26, 27, 28, 29, should be used constantly.

But orchestral second violin parts are quite a distinct type of music, and copies of the actual stuff should be procured and studied by the aspirant. He will soon find that the absence of any melody makes it very awkward if one's place is overlooked. Clearly the professional must never lose his, for there would be practical no chance of recovering it. So, then, sight-reading is the next great requirement of the orchestral violinist. Sight-reading no gift—it is a talent to be acquired much hard work. It can be learned only by actual practice—not by reading or thinking about it, but by doing it.

Every student should apportion a good share of his daily practice for sight-reading. Of course, to do the thing thoroughly one needs to be always doing first music. Go straight ahead, that is one rule. Never mind how many right or wrong notes occur, do not pause or repeat or adjust anything; think only of preserving, at any cost, the vital rhythm of the music.

No violinist need consider himself adequate professional standard until he has read the "William Tell" or the "Cosi Tutti" overture at sight.

Sight-reading, of course, implies thinking, and in orchestral work this is no easy matter. The player needs to keep

eye on his music and the other on the conductor. It is practically essential that the violinist learn to beat time with his foot—not audibly or clumsily, but as much as is perceptible to himself. One of the principal secrets of “keeping time” is the proper accenting of music. Ordinarily, unless special signs are otherwise, there should be an accent on every bar line, and, when the top of the time signature is an even number, at the second half of the measure. The first of any group of notes is always accented.

One rather disturbing peculiarity of orchestral work is the violinist's inability to hear his own notes; that is, if the orchestra is large. It is thus impossible for him to tell if his intonation is faulty or not. The obvious remedy is to be perfectly sure that every note is stopped time for other people, including the conductor, will be able to hear although the player cannot.

The new man in an orchestra has many points of custom and etiquette to

learn by experience; and, if he is alert, the process of learning need not be long nor troublesome. Turning-over is always done by the player sitting on the left of a music desk. Tuning up must be done as swiftly and quietly as possible, and one must not be twanging strings at every pause in the playing. “Coming in” and “finishing” together are points of utmost importance. At the opening and close of every piece one's attention must be fully on the conductor's baton. To struggle on half a beat after the remainder of the orchestra has stopped is a sure way of attracting unpleasant notice. Similarly, it is essential that the bowing of the string players should coincide, particularly at each end of a piece of music.

From all these things it will be seen that, given a good, well-sounding technic, what the orchestral aspirant next needs most urgently is actual orchestral practice. He should get it as soon as some lenient amateur body will permit him to make a start.

Litt'e Hints

If your violin has open cracks, or any of the parts have become unglued, or repairs are needed, have the work done by a good professional violin repairer. Do not take it to the nearest carpenter or cabinetmaker, nor to an amateur violin maker, who tinkers a bit at violin making.

If you live in the country, or in a town where there is no good violin repairer, you can get in correspondence with some of the firms of violin dealers who advertise in the ETUDE about the repairs. Some repairs, such as a new fingerboard, new sound-post or bridge, have a fixed price, which could be quoted on application; but in the case of cracks, parts which have become unglued, and many other repairs, the violin must be seen before an estimate of the price of the work can be given.

If the violin must be shipped, it should be placed in its case and the case then packed in a wooden box, with excelsior or other packing material placed around it. In the case of a valuable violin, it

should be sent by express, and insured for an amount which the owner considers its full value. If a violin is shipped for repairs from Canada, Mexico or other foreign country to the United States for repair, arrangement should be made with the custom authorities so that it can be returned free of duty to the country from which it was shipped.

In getting repairs made, the question of the value of the violin enters. It certainly would be bad policy to pay an expert repairer \$35 to put a \$10 violin in proper condition. The owner of the violin should seek to learn the true value of his violin, and should get an estimate of what the repairs would cost before he decides to have them made. If the violin is sent to an honest firm, or individual repairers, who have reputations to sustain, they can be relied on to advise the owner whether it would be worth the outlay to have the work done.

Having the violin placed in perfect playing condition makes a wonderful difference in its tone.

What is the Viola D'Amore?

The revival of occasional interest in the Viola d'Amore is interesting. This quaint instrument, once so popular, has faded for its sonority very much upon the strings which are not played, which vibrate sympathetically. These strings of brass or steel are customarily in number. They are suspended between the regular strings, passing through the bridge and under the fingerboard. The main strings of the instrument are tuned to the chord of D, thus ending from D on the third line in bass clef—D, F sharp, A, D, F sharp. D. The sympathetic strings are tuned, the contrary, to the diatonic scale of (Sometimes they are tuned chroma-

tically to the scale.) The instrument is a trifle larger than the ordinary viola in size. The scope of an instrument of this type is limited because it must be played in the key in which the instrument is tuned, or the immediately adjoining keys. The Viola d'Amore was once very popular. One writer has suggested that the name, instead of suggesting that it is the “viola of love,” is really the “Viola da Mori,” or “Viola of the Moors,” thus indicating a Moorish ancestry for the instrument. In Mozart's time the instrument was known as the violet.

The bass viol, with sympathetic strings, was known as the Viol Bastarda.

How the Violin got its Waistline

By P. A. Ganinni

VERY interesting article could be written upon the subject of how the violin got its waistline. Let it be remembered prior to the violin the bowed instruments were either of the monochord, or of the string on a box type, or they were of the type of the kind of lute with a pear-shaped body. These instruments lacked the sonority and vitality of the violin, and it was not until some unknown inventor in the thirteenth century

devised a stringed instrument that was to be partly guitar in shape and partly like the violin, that this new form became distinguishable. This instrument is supposed to have appeared first in Provence. Gradually came the convex back and the convex front, allowing for a bridge of proper height in the proper position. These instruments were, for the most part, larger than the violin of to-day, but not as large as the 'cello.



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Violin Questions Answered

By MR. BRAINE

Studying in Chicago

J. M.—As you will have to pay your own expenses during the period of your study of the violin in Chicago, according to your plan, the first thing to do is to go to Chicago and get a position, if possible. When you are in on a self-supporting basis, it would be advisable to play for some good, disinterested musical authority, to ascertain whether you have sufficient talent to become a professional musician. If the verdict is favorable, you will find many good conservatories and private violin teachers in Chicago.

Paganini Caprices

H. G. G.—It is quite impossible for me to tell whether you are ready for the Paganini Caprices, without hearing you play. However, unless you are a violin genius, have had a really excellent teacher and have practiced four or five hours a day, during the four and one-half years, you say you have been studying, I am afraid you are not yet ready for them. Many persons spend their whole lives studying the violin, without ever reaching the point where they can do real justice to these difficult compositions. 2—Some of the more striking of the Twenty-Four Caprices of Paganini are occasionally heard on modern concert programs. One of the great Paganini players of Europe several times played the entire twenty-four in public on one evening's program in different capitals of Europe.

Calloused Fingers

A. R. B.—When your fingers become very sore on the tips from much practice, stop your practice until the soreness has disappeared, and then resume. Nature will come to your relief by forming callouses on the tips of the fingers, if your practice is daily and persistent. Your hand must assume a position so that the middle of the tip of the finger strikes the string. 2—In executing groups of notes with dashes over them and covered by a slur, the bow is pushed along the string, making a minute stop between the notes. The tones are longer than when dots are used instead of dashes. Get some good violinist to illustrate this bowing for you. 3—There is no special advantage in making the back of a violin in one piece instead of in two. 4—No exact rule can be laid down as to how many times the bow should be rubbed over the rosin cake every time you play. Rosin the bow when it needs it—that is, when it fails to take hold of the string. You will learn this by experience.

The Shifting Finger

L. H.—The directions for shifting as given in the book you mention are correct. The shifting finger as it glides along the string should be heard as little as possible. If done too slowly it produces a whining effect, which is very inartistic. It is quite impossible to describe in words exactly how a shift or glissando should sound. This is one of the cases where you need an actual demonstration by a good violinist, so you can hear yourself how it sounds. Why not get a good violin teacher to illustrate it for you, even if you can only take a single lesson?

Cleaning Violin.

R. B.—For cleaning your violin, use raw linseed oil to which a very small amount of pulverized pumice stone has been added. Rub very gently so that only the dirt is removed, and wipe thoroughly with a dry clean cloth so that no trace of the mixture remains.

Imitation Stradivarius

R. F. K.—From your description, I should judge that your violin, is an imitation Stradivarius, of no great value. Stradivarius never in-laid his violins in the manner you describe. I cannot give a guess at the value of the violin without seeing it.

Left Elbow Position

O. B.—In playing the violin, the left elbow should be held well under the body of the instrument. In executing certain passages, it is sometimes necessary to bring it directly under the right ribs of the violin. Holding the elbow far under the violin throws the hand over the fingerboard, causing the fingers to fall perpendicularly on the strings. 2—There are many different kinds of staccato in violin playing. In some the bow remains on the string, and in others not. What is technically known as *staccato bowing* for the violin, is where the bow is held on the string and moved forward by little jerks of the wrist and hand, in such a manner as to produce crisp, short staccato notes.

Violin Maker, Beginning

K. J.—As a starter in violin making you might get the little work, "The Violin and How to Make It," by a "Master of the Instrument." You can get tools, wood, varnish, and everything necessary for violin making from any large music house in New York or Chicago. You will learn a great deal about the violin even if your first violins are crude.

"Ronde de Lutins"

T. Y. O.—The *Ronde de Lutins* (Dance of the Imps) by Bazzini is rather difficult and takes an advanced technic to play it. However, most of the leading editions give simplified ways of playing the most difficult passages, such as the double harmonics, and with these taken out, you might be able to master it.

The Bach Sonatas

T. G.—If you have not studied the Bach Sonatas for Violin alone you should do so by all means. Bach was the master of music, and it is a liberal education to study his works. The famous *Bach Chaconne*, movement from one of these sonatas.

The Bass-Bar

B. J. B.—Violins are occasionally met where the bass-bar has been modelled the same piece of wood as the belly. This plan possesses no advantages over bass-bar glued in separately. The bass made separately and glued in is better because if one fails to give good results another longer or shorter, or lighter, heavier, can be put in.

Casper Strnad

A. C.—Cannot trace Caspar Strnad. He was a G. Strnad, Prague, 1781-1793. He was a Pietro Romano, at Pavie, 17—, and are obscure violin makers, and there are details available of their lives. A good old violin can appraise the value of violins.

"Marquis de Lair, D'Oiseau"

J. C.—Dauer, in his "Practical History of the Violin," says of the violins about you inquire: "Marquis de Lair, D'Oiseau Mirecourt, 18—Made very large violin, small value. He branded them across back, just under the button."

Studying Alone (?)

E. C. C.—Write to some of the firms, deal in violins, who advertise in the B asking them to send you two or three violins on selection, at about the price you wish to pay. 2—A fairly talented pupil practicing hour a day, with lessons from a good teacher should be able to play hymns, and some melodies fairly well in one year's time possibly less. It is impossible to set limits as to what pupils can accomplish a given time, as a pupil of great talent often accomplish two or three times as in a given time as another. 3—Would advise the pupil to try to learn with a teacher. It is a great waste of time, as is practically impossible to learn a bow movements without a good instructor.

A Stradivarius Question.

S. S. B.—The chances are even against your violin, labeled "Stradivarius" being genuine. Take your violin to Orleans, which is near your home, and it examined by a good dealer in old violins.

Violin Labels

M. E. H., B. D., L. T., K. J. W., and C.—As the labels in your violins state they were "Made in Germany," they cannot be genuine Strads, since Stradivarius made wonderful instruments in the town of Cremona, in Italy. Violins labeled as you are German-made factory fiddles of no value. Such violins are made by the dred thousand in the Mittenwald, in many.

Anton Schaendel.

P. T.—Anton Schaendel was a violin of considerable ability, who lived in the Mittenwald, a region in Germany, which seat of extensive violin making. He was of the obscure workers who, notwithstanding made some very fair instruments. Impossible to value without seeing the instrument.

The Vibrato.

L. B. D.—In the vibrato it is pret that the hand only should vibrate, the wrist. The body of the violin should move as you say it does when you execute vibrato. Some violinists move the foot when doing the vibrato; but this is good as vibrating only the hand. Most players in this work fail because they lock the neck of the violin tightly between the hand and thumb, thus locking the hand and making the vibratory motion impossible. The finger or fingers of the left hand holding the one note, or the double stop, played, should remain on the string in the vibrato.

Violin "Rattle."

J. P. W.—I cannot tell positively causes the "rattle" without seeing the violin. Probably you will find grooves worn fingerboard under the strings, which cause it. A good repairer can take it out. 2—Have the A of your piano tuned to national pitch, 435 double vibrations second. This is the best pitch for work. 3—Without knowing just how you have progressed in violin playing, would be like a doctor trying to prescribe for a patient he had never examined, to recommend the proper studies for present. No doubt the Mazas Brilliant dies, the Forty Variations for Bowing by Sevcik, and the Hermann Violin Book 11, would help you in addition to what you have. 4—By all means take under the best teacher you can find, is a shocking waste of time to try and yourself. 5—The best gymnastic exercise for your fingers, is actual work fingerboard of the violin. 6—The bow be held with the thumb and four fingers, but it is not a crime if the little finger times held off the bow. The little must rest on the stick when playing, frog and lower part of the bow, but when playing near the point it does not if it slips off occasionally.

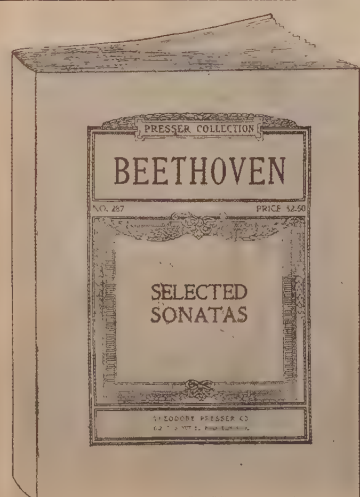
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The Dixie Piccolo

We learn from a press clipping that
Walter H. Schribner, director of a theater
orchestra in Lexington, Ky., is the proud
possessor of the piccolo on which the late
Dan "Decatur" Emmett, of Mount Vernon,
Ohio, played his composition *Dixie*, one of
the South's most famous melodies. Shortly
before Emmett died, the famous minstrel
presented the instrument to Mr. Schribner,
whose home is also in Mount Vernon. Mr.
Schribner's grandfather, Dr. John J.
Schribner, was Emmett's physician.

"The piccolo was used when Emmett
composed the music for *Dixie* which was
first played in New York at the opening
of a minstrel show. The melody won in-

stant applause and prompted Emmett to
write the words for it. Following his
retirement from the stage, Emmett settled
in Mount Vernon, where he delighted the
residents for miles around with his play-
ing and singing. Emmett is buried at
Mount Vernon and a large memorial tablet
was erected there a few years ago by the
townspeople."

The flute seems to have been a popular
instrument for composition at that time.
It will be recalled that Stephen Foster
played the flute, and doubtless used it as
an aid to the inspiration of his melodies
such as *Old Folks at Home*.

Test Questions for Pupils

By R. L. F. Barnett

1. How long is a dot?
2. What is the difference between
ritenuto and *ritardando*?
3. What is the difference between "A
minor" and the "relative minor of A?"
4. What is the difference between the
Dominant-Seventh chord in G major and
the Diminished-Seventh chord in the re-
lative minor of G?
5. What difference do you make in play-

ing six-eighth notes in 3-4 time and play-
ing the same six notes in 6-8 time?

6. In how many major and minor keys
do you find the major triad C-E-G unal-
tered?

7. Mazurkas and waltzes are written in
3-4 time. How do they differ?

8. What is the difference between two
measures of eighth notes played in 3-8 time
and one measure of eighth notes played in
6-8 time?

"It is very necessary to keep in mind
the fact that different types of artistic
procedure representing different epochs
frequently overlap. Just as in the ar-
rangements of society a monarchy may
be thriving successfully in one country,

while its neighbor is trying experiments
in democratic institutions; so in art it
constantly happens that a new style has
broken into vigorous activity before the
old style has produced its greatest re-
sults."—C. H. H. Parry.

New Musical Books

The Evolution of Harmony. By C. H. Kit-
son. Cloth bound; 456 pages; very profusely
illustrated with musical notation examples.
Published by the Oxford University Press, at
\$4.00 per copy.

A fine monument to modern British schol-
arship in music. The work is one which will
require the assistance of an able teacher.
It is not designed for self-study or slipshod
methods. In the early part the writer has
given ample attention to the all-important
matter of ear-training. He describes at the
start the restrictions put upon the early com-
posers by the so-called Paistrina, or strict,
style of composition and gradually, he then
permits the pupil's intelligence to expand
with the development of the art of harmony.
In this sense the work is most excellent from
the pedagogical standpoint. Only through
such a work can real mastery of the subject
of harmony in its entirety be attained. The
treatment of the higher dominant chords
is especially interesting, as is the writer's
discussion of chromatic super-tonic harmony.
Pedal point, suspension of complete chords,
harmony in from five to eight parts, and a
chapter upon modern tendencies, with a dis-
cussion of the use of the whole-toned scale
with examples from Debussy and Ravel,
make the work even more interesting. It is
difficult to conceive how one can expect to
become a composer in the modern sense with-
out some such exhaustive and thorough drill-
ing with a good master such as this book
presupposes.

*The New Encyclopedia of Music and Musi-
cians.* By Waldo Selden Pratt. Cloth
bound; 907 pages; many half-tone illus-
trations. Published by the Macmillan Co., at
\$4.00 per copy.

A compendium of musical information,
embracing three main divisions: Part I, Defi-
nitions and Descriptions of Musical Terms
and Symbols (178 pages); Part II, Bio-
graphies of Musicians (717 pages); Part III,
Institutions and Organizations (66 pages).

In this ambitious attempt to include in one
volume what is usually presented in many,
the author has succeeded in gathering a re-
markable amount of material. Much infor-
mation appears in the work for the first
time; and many biographies of American mu-
sicians are given which are not included in
other works. The production is very com-
prehensive in some directions; but we miss
the biographies of many prominent workers
in the field of music, whose compositions have
been held in immense favor by the public
and by the foremost concert artists. Such
men as John Prindle Scott, C. B. Hawley
and Thurlow Llewellyn, as well as others,
surely deserve recognition in this day, as
much as obscure, obsolete music workers
of the fifteenth century. The work in some
ways resembles the great *Lexicon* of Dr.
Hugo Riemann which has recently appeared
in a new German edition. Several excellent

half-tone portraits of musicians and of instru-
ments add to the interest of the pages.

The Scope of Music. By Percy C. Buck.
Bound in boards; 135 pages; many musical
illustrations. Published by the Oxford Uni-
versity Press, at \$2.00 per copy.

Rather than attempt any analytical inter-
pretation of music as to Form, History or its
Appreciation, the author has taken to him-
self the rather unique task of telling how
wide is "the range and scope of the art,
and how, far from being a mere adjunct of
pleasure, it might well be an integral part
of the life of intellectual man." Of this he
has acquitted himself nobly and has produced
a work which will both interest and instruct
the earnest student of some of the finer as-
pects of the total art. The one chapter on
"The Origin of Music as an Art" is worth
more than the price of the book.

History of Music in England. By Ernest
Walker. Cloth bound; 386 pages; profusely
illustrated with musical quotations. Pub-
lished by the Oxford University Press, at
\$3.50 per copy.

A comprehensive history of the music
which has been produced in England from
the earliest beginnings of the art in that
country which has given so much of culture
to the world. It has been made to include not
alone that music which has been written by
Englishmen but also such as has been pro-
duced by foreign-born composers who have
migrated to England's hospitable shores and
have become identified with her artistic
growth. The Folk-Music of Ireland, Scot-
land and Wales has, too, been included. In
all, the book is full of information—much of
it not easily accessible—in a form which will
be welcome to the music student as well as
to the dilettante. All this has been arranged
in a systematic style, which is a delight to
the one desiring consecutive information or
to study music by periods.

The Common Sense of Music. By Sigmund
Spaeth. Cloth bound; 370 pages; illustrated.
Published by Boni and Liveright, at \$2.00
per copy.

This book is designed to let "the man on
the street" in upon some of "the secrets of
the craft," as the late Sir Frederick Bridge
used to call it. The book is written in very
bright and popular style, and the notation
examples run the gamut from "How Dry I
Am," "Yes, We Have No Bananas," "Sweet
Adeline," to "Die Wacht am Rhein," "Sieg-
fried's Horn" and Handel's "Largo." Of
course, one must know a little something of
musical notation to enjoy the book. The
chapter devoted to a description of musical
instruments is very interesting; and a glossary
at the end, which sometimes seems need-
lessly explicit, completes a very attractively
book which will entertain many, even thou-
gh they get no farther than the author's el-
aborate of the Pirates of Tin-Pan Alley.

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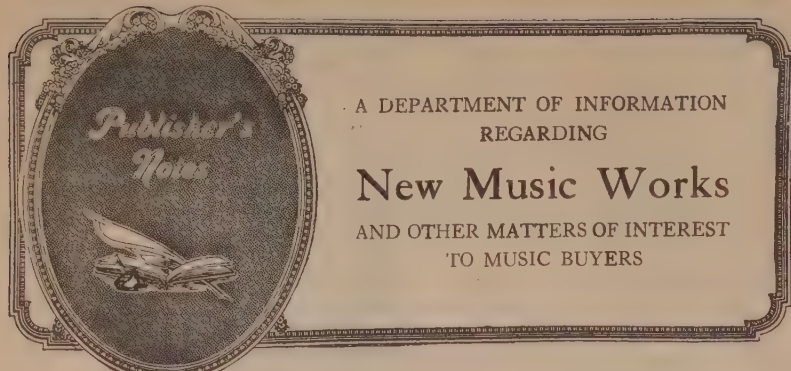
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that any of our catalogs would be of assistance to you, let us know the classification desired, and we will make immediate mailing.

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**Cover Design
Contest**

We are going to press for the January issue late in November. THE ETUDE Cover Design Prize Contest does not close until December first, hence no decision can be announced at this time. Of course, it is already obvious to us that certain covers, indicating that the artists have been very limited in their artistic experience, can not hope to compete successfully with others who have spent years under able teachers in developing a technique of the brush and pencil. We shall hope to make an announcement in February.

**Album of Song Transcriptions
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There are many hymns and songs, old and new, which have been transcribed very effectively as piano solos. Many players enjoy these and they are always appreciated in the home. Usually, such transcriptions are of intermediate grade. Our resources are unequalled for the compilation of such a volume and we aim to make this the best collection of the kind ever published. Some of the melodies are merely transcribed so as to become effective piano solos, while others are more elaborate, some even having variations. In this whole volume beauty of melody is predominant, the various ornamental passages and variations being employed merely to enhance the charm of the original themes.

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"Fine," were the words our critics used when they read the manuscript of this book. We need more literature which will help the average young teacher just starting to learn some of the fundamental principles underlying the teaching of beginners. Mr. Charles V. Macklin, the author of this work, has had extensive experience here and abroad in teaching problems. We are very glad to make the announcement of this work on our special introductory offer. We shall issue it as soon as possible, meanwhile telling you from time to time in this column more of its particular characteristics and merits. Just now you are probably interested in learning that you may secure a copy upon publication by sending us the special advance of publication price, 75 cents, postpaid.

**To the Choir Master
Making Early Easter
Preparations**

Many choir masters during January look over Easter Anthems, Cantatas and Solos in order to secure material to meet with their requirements that will make up worth while musical services for Easter Sunday and other special services at Eastertide. Theo. Presser Co. extends liberal examination privileges to choir masters and, upon receipt of information as to the capabilities of a choir and solo singers for whom material is sought, is glad to make up special selections and send them for examination.

A few of the latest Easter Music publications are:

Lo, the Winter is Past, Anthem by Preston Ware Orem.

Christ Our Passover, Anthem by R. M. Stults.

Rejoice and Be Glad, Anthem by W. Berwald.

King of Glory, Easter Cantata by R. S. Morrison.

The Dawn, Easter Cantata for 2-part Treble Voices, by Wm. Baines.

He is Risen, Easter Solo by Paul Ambrose.

**John M. Williams'
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Mr. John M. Williams, recognized authority on matters pertaining to musical educational work, will conduct a Normal Class on Pianoforte, teaching students in Philadelphia the first two weeks in MARCH, 1925.

Teachers in Philadelphia are having brought to them an opportunity that should not be overlooked. Enrollment for the Philadelphia two weeks' course of daily lessons of two hours each should be made early, as the class must be of a limited size.

The "John M. Williams System of Fundamental Training" Normal Classes have enjoyed tremendous success in Chicago, New York, Seattle, San Francisco, San Diego, Los Angeles, Salt Lake City and elsewhere.

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**Album of Transcriptions
for the Pipe Organ
By Orlando A. Mansfield**

From time to time there have appeared in our catalog original numbers for piano solo and for violin and piano, which have been found to be particularly well suited for transcription as pipe organ solos. A number of these transcriptions have been made by Dr. Orlando A. Mansfield and they have met with much success. Recently Dr. Mansfield has made some new transcriptions and he is now engaged upon still more. All of these will be assembled in one volume. The pieces are in various styles and of intermediate difficulty, chiefly adapted for church use but available also for picture playing. Some of the pieces are: *Melody in D*, Williams—*Sabbath Calm*, Christiani—*Melody of Hope*, DeLeone—*Pastoral Calm*, Parker—*Woodland Idyl*, Zeekwer—*Spirit of the Hour*, Johnson—*In Remembrance*, von Blon.

The special introductory price in advance of publication is 60 cents per copy, postpaid.

**Jolly Jingles
for Little Fingers
By Helen L. Cramm**

Miss Cramm must have had a jolly time in composing these little pieces because they are just what the name suggests. Childhood demands merriment; and music that is merry and pretty satisfies this craving. The result is that the student goes ahead a great deal faster and a great deal happier. It will pay you to order a copy of this new and fascinating work for little folks, at the special advance of publication price of 30 cents, postpaid.

**King of Glory
Choral Cantata for Easter
By R. S. Morrison**

A Prologue in an Easter Cantata which in this work is made up of the first four numbers, gives us something new. The Cantata itself takes up the story of the Resurrection and thus is purely Easter and joyous in character with a touch of the Lenten atmosphere. The text has been compiled by the composer and strictly Biblical, or from well-known hymns suitable for the work. There are short solos for each voice which may be done in unison, except the one soprano solo which gives good opportunity for individual work. Mr. Morrison has contrived to enliven his cantata with much variety by using different combinations of the voices, but the work is never difficult and always melodious. Good volunteer choirs will welcome the work as much grateful for study and most satisfying rendition. The time required in production is about 40 minutes.

We are offering this cantata in advance of publication at the special price of 30 cents, postpaid, one copy only each purchaser. Order a copy of "King of Glory" while it is obtainable at the special rate and you will receive your copy in ample time to examine it for inclusion in the Easter program.

**New Orchestra Book
For the School Orchestra**

We are preparing a new collection school orchestra music following the line laid down in our earlier publications in this class, "Presser's Popular Orchestra Book" and "The Crown Orchestra Book." These collections have been so successful that we have the utmost confidence that the new one will enjoy a large sale. It will include several particularly effective original compositions specially arranged for the work, also several standard numbers that are universal favorites, such as "Poet and Peasant" and "William Tell Overtures, somewhat shortened, and "Tannhauser" and "Aida" marches. contents will include other marches, sides several excellent concert pieces, movements, etc. With special thought the needs of school and amateur orchestras, the instrumentation will include instruments represented in the collection mentioned above, embracing the usual chrestal combinations with E flat and flat saxophones, solo and obligato violin, B flat clarinets, etc. The arranger will be confined to the easier keys every concession will be made to the requirements of the amateur.

Prior to publication we are book orders for the "New Orchestra Collection" at a cash price of 15 cents for each orchestral part and 30 cents for the piano part, postpaid.

**Light
Cantata for Treble Voices
By Richard Kountz**

A May Festival work with a two-part accompaniment, which is something in the field of music and very much desired. The text is a story of the origin of light and is written in the first person. The title subject matter relates to Nature and is therefore usable at any time by a body of singers. The choruses are written in three parts with occasional division into other possible effects. The melodies are haunting and appealing, and the pianos furnish sufficient support for chorus. Orchestration may be made. This work is a dignified and difficult and should prove most attractive for occasions. The time required for rendition is twenty-five minutes.

Our advance of publication price for one copy only is 25 cents.

**Reflections
for Music Students
By Sidney Silber**

The last chance offer on this excellent book of wisdom condensed in small graphs, is now at hand. The book is printed, and, unless you order a copy the special introductory price very soon your opportunity will be gone. The price is 50 cents, postpaid.

Cleopatra Era Burlesque Book and Music By John W. Bringham

meer hilarity is the best description of extremely clever musical absurdity. The scenes are truly funny and the music not at all difficult although good in every sense. Glee Clubs, Community Organizations and all Men's Clubs will welcome this work. It is a real novelty. The score requires about forty minutes in rendition which provides the better part of an evening's entertainment. The solo parts are carefully treated so that any actors may give a satisfactory production of the comedy. An examination of the copy will prove of utmost interest and feel assured this work will fit in to satisfy a long felt want. All characters should be men or boys, but Cleopatra might be taken by a mezzo-soprano. The timing and staging is very simply done and fully described in the score. The actual performance practically suggests itself. Our advance of publication price for copy only is 40 cents, postpaid.

th—Sacred Cantata Women's Voices Paul Bliss

Bible story of women, set to music for a women's chorus. The story of Naamah and Ruth is well-known and in this ten-minute cantata it is told in such an effective musical setting that it gains new interest. The work may be sung by a large four-part chorus, or the second alto may be omitted entirely, making it a cantata for first and second sopranos and altos. There are solos for soprano, mezzo and alto. The text is strictly churchy and the cantata may be given at any season of the year and for any service which renders it invaluable in every choir-director's repertoire. Many volunteer organizations of sopranos and basses unreliable or unobtainable, so in this work we are pleased to offer a unique and meritorious cantata for solo voices which requires not too much time, but which is sure of a cordial reception by the hearers. Directors of women's schools, colleges and choruses will be glad to examine this. Our advance of publication price for copy only is 25 cents, postpaid.

w Anthem Book

The success of this series of Anthem Books, has been rather phenomenal. It is the average choir, a great variety of themes at a remarkably low price. Generally there are sixty-four pages to these books. The selections are the choicest in our catalog. This new book will be in the popular order. It will be with the ability of the average volunteer choir. There is absolutely no risk in ordering a copy of this new anthem book. Of course, the advance price is limited to a simple copy only and not for sufficient time to supply a choir. The name has as yet been selected, but the material has been given a great deal of attention. It will be issued in a short time. We call attention of all choir leaders to see that they receive a copy of this new anthem book. Twenty cents is our advance publication, cash price.

wn of Spring Cantata for Treble Voices Richard Kountz

Most of the music in this cantata is written for solo, unison or two part singing. It renders it most useful in grade schools for commencement time or to women's schools or colleges. The twenty-five minutes required in rendition is just enough for special musical occasions. The story is all about a day in spring and the score is filled with word-pictures of nature. Mr. Kountz has dressed out in interesting melodies and harmonies. The freshness of the tunes and the fascinating of the varied rhythms combine to make a most charming cantata. As it is time to prepare for spring festivities, we urge a careful consideration of this work. Our advance of publication price for copy only is 30 cents, postpaid.

Day Before Yesterday Operetta for Children By Cynthia Dodge

The raising of the curtain shows us a history book's pages actually opening and the queer, quaint characters of the past stepping out into the present. The music is written in unison and most catchy and easily learned while the dialog is in terse terms which means much to the young actors, and therefore, to the audience. The time of the play is a little over half an hour. The score contains sketches of all characters in costume and also all stage directions for dances as well as movements of the actors. This is a new plot, new music and the novelty of the situations make the whole story one of great interest. The costumes are very easily made and the staging is very easily done at a minimum of expenditure. Our advance of publication price for one copy only is 40 cents, postpaid.

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Albums of Piano Selections from Schubert's writings are not numerous. He has so many gems that we have been forced, on account of their great popularity, to issue a volume of his pianoforte music which contains his very best selections. These selections will not include any of his long and difficult numbers but mostly from the popular pieces and a few of the transcriptions of the famous "Schubert" songs.

Our special advance price on this volume is but 35 cents postpaid.

Little Folks' Music Story Book By James Francis Cooke

We have just been looking over the final proofs of this work and examining some of the brand new illustrations made for the book. It is frankly the very easiest history of music conceivable and it is interesting to the last word. All of the pictures are to be cut out and pasted in by the pupil. The advance sale is already very large. Teachers and pupils will be delighted when their first copies arrive. This will occur very soon. Insure receiving yours now by sending to-day the special introductory price of 50 cents, postpaid.

Eleven Indian Love Songs for Three-Part Chorus of Women's Voices By Thurlow Lieurance

This book is now on the press and the edition will be ready very soon. High school choruses and musical clubs will find therein some most interesting novelties for programs. These songs are all taken from Aboriginal material and in some cases the genuine Indian texts are employed. The choruses are not difficult to sing and they are all most effective, quite different from the usual run of such numbers. Arrangements of some of the most popular Indian songs by Mr. Lieurance are included, such as *Wium*, and *By the Waters of Minnetonka*.

The special introductory price in advance of publication is 30 cents per copy, postpaid.

Little Suite for Two Violins in the First Position, Op. 19 By Arthur Hartmann

In this Little Suite for Two Violins (in the First Position), by Mr. Arthur Hartmann, we have a very unusual and interesting work. The composer is one of the foremost American violinists of the present day and he has also devoted a great deal of his time to composing and arranging. In writing this Little Suite for Two Violins he has kept it entirely in the first position and at the same time has "worked in" various important finger and bow exercises—the trill, tremolo, the pizzicato, chromatics, the arpeggios and double stopping.

The wide-awake teacher who wants something just a little different for his pupil will do well to order a copy of this work at the special introductory price in advance of publication of 30 cents a copy, postpaid.

What to Play— What to Teach By Harriette Brower

This book is aimed at one of the greatest problems of the teacher and the pupil. It is like those invaluable menus which housewives find so practical when they are racking their brains about what to order. If it merely suggests a score or so of good teaching pieces, it will prove worth while to the teacher. It does far more than that, however; it tells about each piece and then presents them arranged in desirable program form in different grades. The special advance of publication price of 75 cents, postpaid, will be available for only a very short time now.

How to Succeed in Singing By A. Buzzi-Peccia

We do not pretend that even as famous a teacher as Signor Buzzi-Peccia, teacher of Sophie Braslau and Alma Gluck, can tell in one book all that we should know about "How to Succeed in Singing." If he could, the book might be worth thousands of dollars a copy. However, Signor Buzzi-Peccia does tell many of those secrets he has been giving to his pupils for years and which must in a measure account for much of their success. The advance of publication price of the work is 60 cents, postpaid.

Album of Arpeggios For the Pianoforte

This excellent series of educational works, *Study Pieces for Special Purposes*, should receive the attention of all accurate teachers, particularly the book on arpeggios. We have now published the one on trills and scales. All the divisions of technic will receive attention in these volumes and most likely the next one will be on wrist motion. This series is not, as might be supposed, purely technical. These books contain simple pieces in the second and third grade which cover these points of technic. The object is to make the study as pleasing as possible and this can be done in most cases, through pieces just as well as through studies. There are more arpeggios used in pianoforte playing, than any other division of technic, therefore, this is the most important volume of the entire series and we advise all teachers to procure at least one book. The advance price is 30 cents, postpaid.

The Music Scrap Book By N. Louise Wright

Very often it is discovered with very young pupils, it is necessary to use something still more elementary than the usual instruction book. It is for such purposes that Miss N. Louise Wright's *The Music Scrap Book* is written. In taking up a work of this type, it is not necessary for the young student to know anything about fractions or the alphabet either, for that matter, since a knowledge of notation is inculcated through some very clever object lessons. In this little book the student has something to play almost from the very start. The work will surely prove interesting to young students.

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Capriccio Brillante for the Pianoforte By F. Mendelssohn

Mendelssohn's *Capriccio Brillante* is one of the best exhibition pieces for school or conservatory use. Without being inordinately difficult, it requires a well-equipped performer to give it an adequate interpretation. Although written originally for piano with orchestral accompaniment, it goes very well with the accompaniment of a second piano or with a little management, it may be played straight through as a piano solo. Our new edition will be in score, that is to say, it will give the solo piano part in full with the second piano part on a separate and smaller score. All previous editions have been compared carefully and the editing and fingering is of the best.

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(Publisher's Notes continued on page 66)

World of Music

(Continued from page 1)

A Statue of Wagner is being erected in the Palm Garden of Leipzig.

Gabriel Faure, one of the foremost of contemporary French composers, died at his home in Paris on November 4, at the age of seventy-nine. Born in Pamiers in 1845, he first studied music at the Niedermeyer School in Paris, and at twenty-one became organist at Rennes. He occupied similar positions successively at St. Honore, St. Sulpice and the Madeleine. In 1896 he followed Massenet as professor at the Conservatoire, and in 1905 succeeded Dubois as its director, which position he held till 1919. His compositions include operas, incidental music to several plays, a cantata, two requiems, a symphony and many compositions in less pretentious forms.

Handel's "Tamerlane" was recently performed at the Badische Landestheater, of Karlsruhe, in celebration of the second centenary of its first production.

A Prize of 50,000 Lire (about \$10,000) has been offered by *Il Secolo*, of Milan, for stimulation of operatic composition. The successful work is to be performed at a leading Italian opera house.

The Famous "Hollywood Bowl" has become the property of Los Angeles County, California, thus assuring its perpetuity as a community amphitheatre for pageantry and musical entertainment.

About Four Thousand Singers and Players participated in the North London Musical Festival, which was held in the Northern Polytechnic and the Islington Central Library Hall from November 14 to 22.

Toti Dal Monte won a brilliant triumph at her American debut in "Lucia di Lammermoor" with the Chicago Civic Opera Company, on November 9th.

Wagner's "Rheingold" had its first American presentation in English at Carnegie Hall, New York, on the evening of November 10 by "The English Grand Opera Company" under the baton of Ernst Knoch. While not acclaimed as noteworthy, the performance gave promise that the organization would fill a creditable place in our musical life.

The American Academy in Rome announces its fifth annual competition for a fellowship consisting of \$1000 a year for three years and \$1000 each year for traveling expenses. Study and residence in the Academy, with six months of travel each year are offered. Particulars from Roscoe Guernsey, executive secretary, American Academy in Rome, 101 Park Avenue, New York.

Richard Strauss has resigned as director of the Vienna Opera; and it is reported that he has declared his intention of quitting the villa which the city recently built for him in one of the public parks. Failure of his "Whipped Cream" ballet and disagreement with the Austrian chancellor as to his salary are said to have been at the root of the trouble. Leo Blech will succeed to the position left vacant. His "Intermezzo" had its world premiere at Dresden, November 6, when he and the cast were called before the curtain twenty times. The libretto is by Strauss himself, and the germ of the plot is a quarrel between a famous conductor and his wife.

The American Women's Symphony Orchestra made its first public appearance at the Sixty-fifth Convention of the New York City Federation of Women's Clubs, recently held.

Martin-Pierre-Joseph Marsick, the renowned violinist, died recently in Paris. Born at Jupille near Liege, Belgium, March 9, 1848, he was educated at the conservatoires of Liege, Brussels and Paris, having among his teachers Desiré Heynberg and Leonard. Later he studied under Joachim in Berlin, which was followed by tours of Europe and the United States. He was teacher of violin in the Paris Conservatoire from 1892 to 1900 and also had a considerable reputation as a composer for the violin.

The Memphis (Tennessee) Auditorium, built at a cost of two million dollars, was dedicated with concerts by the Sousa Band on the afternoon and evening of October 17, and a season of five performances by the San Carlo Opera Company on October 20, 21, and 22.

Bulletin of the Presser Home for Retired Music Teachers

The Presser Home for Retired Music Teachers, in Germantown, has had many pleasant events for the diversion of its residents during the past months.

Charles Gilbert Spross, the well-known composer, in company with Mr. Coghlin, business manager of the John Church Company, visited the home in November. Mr. Spross gave an impromptu pianoforte recital including some of his own compositions, and was received with the most enthusiastic applause.

Through the courtesy of Fortune Gallo, director of the San Carlo Opera Company, and William C. Hammer, of the Philadelphia Grand Opera Association, all the residents of the Home were invited to attend as their guests several performances of the San Carlo Company at the Metropolitan Opera House during their highly successful season in Philadelphia throughout the last two weeks of November.

Musical Moments for the Pianoforte

By Mrs. H. B. Hudson

This is a pleasant little recreation book which may be used in first and second grade work. All the little pieces are very melodious and well adapted for small hands. Some of them are arrangements and others are original. Mrs. Hudson's wide experience as a teacher, especially in the elementary grades, has given her an insight into just what is wanted for work along these lines. This book may be used in conjunction with any instruction book or graded course.

The special introductory price in advance of publication is 35 cents per copy, postpaid.

Peer Gynt Suite, No. 1 for Piano—Four Hands

By E. Grieg

The *Peer Gynt Suite No. 1* is one of the most popular of orchestral works. It is made up of four numbers taken from the incidental music to Ibsen's play of the same name. As arranged for four-hands, it is particularly effective, either when played as pure music or to accompany readings from the play. In the four-hand arrangement it has been possible to give a suggestion of many of the orchestral effects. Technically it requires players only moderately advanced. This volume is now in press and it will be added to the *Presser Collection*.

The special introductory price in advance of publication is 30 cents per copy, postpaid.

Pieces for the Development of Technic

By N. Louise Wright

This little work is intended to systematize technical study in the early grades. Each little study in this book deals with some particular form of technic such as the scale, double notes, arpeggios, etc. It may be taken up before first grade work is over and it will serve to help carry the student on into second grade work. These little studies are very pleasing to play. The book will soon be ready.

The special introductory price in advance of publication is 25 cents per copy, postpaid.

The Following Works Were Brought to Attention on Advance of Publication Offer for the Last Time in Our December, 1924, Issue

Barbarossa of Barbary, Musical Comedy by Bennett and Britton.

The Cat Concert, Characteristic Piano Pieces by R. S. Gilbert.

Reverie Album for the Pianoforte.

Ten Busy Fingers, by Mabel Madison Watson.

Vision of Deborah, Sacred Cantata by Richard Kieserling.

Rhythms for Young People, by Blanche Fox Steenman.

Six Study Pieces in Thirds for the Piano, by Carl Moter.

With the advent of the new year we are able to place these new works on the market and any responsible individual may secure a copy of any or all for examination. The prices at which these works are sold will be found in the descriptions given below. It will be noted that five of these works are of a character to interest the teacher of the pianoforte and two are of a type with which choir masters and choral conductors should be familiar. The following paragraphs will give an idea of each of these new publications:

The Cat Concert, by Russell Snively Gilbert

This is a little book containing six unique piano compositions, each one but two pages long. Each piece is descriptive of some portion of a fanciful Cats' Concert. Little black and white pen sketches beside the opening measures of each piece add to the attractiveness of the book. The young student getting along nicely with the average first grade piece should be able to take up the study of these pieces. They are sure to hold their interest.

The price of this work is 60 cents.

Ten Busy Fingers, by Mabel Madison Watson

Introducing this little teaching work acquaints the student with rhythm, develops finger efficiency, independence of hands and what Mrs. Watson has been pleased to term "keyboard geography." This is a practical, modern work that teachers might utilize to great advantage in early second grade work. The price of this number is 60 cents.

Rhythms for Young People, by Blanche Fox Steenman

This volume contains very close to 70 piano compositions, selected from the works of various writers from Bach right up to the present day composers. The whole plan of this work is to develop music appreciation, interesting students first of all through their rhythmic perception and thus introducing to their understanding the works of the best composers. School supervisors should make certain of knowing this work and many piano teachers will be able to put it to good use. The price of this work is \$1.00.

Reverie Album for the Pianoforte

Judging by the demand for a volume of pieces of a character found in this album the *Reverie Album* is destined to enjoy a successful sale. The pieces are within the range of an average player and are of a quieter and more contemplative type, being suitable for home playing or use at devotional meetings, where the musician is limited to the piano and yet must furnish instrumental music in the course of the service. The price of this album is \$1.00.

Barbarossa of Barbary—Musical Comedy by David Britton

Space will not permit telling all about the excellence of this musical comedy in two acts, the book of which is by Miss Frances Bennett. It is full of humorous and satisfying action. Anyone contemplating putting on a worth while musical play should be sure to give consideration to *Barbarossa of Barbary*. The price of the vocal score, giving complete dialog, is \$1.00.

Vision of Deborah—Sacred Cantata, by Richard Kieserling

A choir or choral society may present this cantata to good effect at any season of the year and any organization presenting it is sure to feel well repaid for all of the work put in for rehearsing it. It is an excellent musical setting of a Biblical story with solos placed to good advantage throughout the work. The price of this work is 75 cents.

Six Study Pieces in Thirds for the Piano, by Carl Moter

This book will be of great assistance to teachers, as it helps to introduce a figure of technic in the early intermediate grades which is usually not met until later, thus preparing most pleasantly the work to come. These pieces are quite interesting musically, too. The price of the book is 60 cents.

Etude Binders At Cost

You now have a complete issue of 1924 ETUDE MUSIC MAGAZINE. Is the issue so arranged that you can lay your hand on any copy that you wish? We have a fine buckram binder, beautifully finished and stamped in gold on back and sides "THE ETUDE." It opens flat, keeps copies from becoming soiled or torn. The retail price is \$2.25 and well worth it.

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Fake Magazine Agents

We are sorry to say, that the fall crop of complaints is coming in as usual from people who have subscribed to THE ETUDE, paid the canvasser and are not receiving the copies. Pay no money to anyone not personally known to you. We cannot be responsible where an unscrupulous canvasser uses our name in taking subscriptions. Please help us to protect you.

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The following is a selected list of high-class publications which can be purchased in combination with THE ETUDE at very substantial savings. If you wish a magazine not listed, write to us and we will be glad to club it with ETUDE at the lowest possible price and save money for you.

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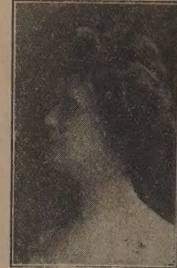


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Musical Terms

List No. 13

- ando—In a playful manner.
- ce—With simplicity.
- Always.
- In a serious manner.
- A curved line indicating legato.
- Without.
- A composition in several movements, written according to a more or definite form in regard to the harmonic relationship of the subjects or parts.
- In a spirited manner.
- o—Very detached tones.
- (Referring to piano) the "soft" imper pedal. (Referring to violin) all piece of metal or wood placed on bridge to muffle the tone.

Letter Box

JUNIOR ETUDE:
I have only received the ETUDE year I am very fond of it, indeed, in month wait for it eagerly. I and it to all my musical friends. Do k that some time you could have a on that the readers overseas could We do not get THE ETUDE in time to e. contests. As I have no friends or in America I wonder if one of your would write to me?
From your friend,

BRYN LITTLE (Age 15),
Marble Arch.

Hobson St.,

Auckland, New Zealand.

The JUNIOR ETUDE held a contest gners last spring, but the time given long enough for some of the far-aces, so this contest will be held Announcements will appear soon.

ises for my fingers
what I call my "gym,"
make my fingers grow up strong
make me
with
I.



them to me you shall serve my daughter, the princess, and I may make you governor over one of my provinces, who knows?" And King Harmony laughed to himself.

Lester was delighted, and started on his journey. At length, just ahead of him, he saw a giant, and he said: "What a large giant you are!"

"Yes, I have need to be both large and strong. *Evenness* is my name, because I

A Dolls' Concert

By Marie A. Kiraly

SOME of my pupils, after having studied a composition, would go on to new ones and let the old ones "go stale." They felt, somehow, that, when the lesson for the week had been practiced, they had done their duty. One pupil said, "Whenever we have company I play my old pieces. Mother always likes to have me play for them." "But," I replied, "aren't you ashamed to play pieces that you only half remember?" She hung her head and said nothing.

"Playing for others"—evidently that was one way of keeping up a repertoire.

I, therefore, suggested to all my pupils, that every few days they prepare a "program" and give a concert to their dolls. One doll might be Hofmann; one, Paderewski; one, Leginska; and so on, naming each doll after a famous pianist. This, I explained, would make them feel that they had a very critical audience, so that they would need careful practice in order to have a presentable program.

My little pupils readily grasped this suggestion, with the result that every now and then they give me a report of their "concerts."

Lester and the Four Giants

By Rena Idella Carver

ONE day Lester heard music and ran to see where it came from. A beautiful princess was driving past, and she was playing some instrument and singing. After that every time Lester saw her pass he would say to himself: "How I wish I could serve this lovely young princess!" At last he went to the palace gate.

"What can you do?" asked the gatekeeper.

"I am willing to do anything which the king may need to have done," answered Lester. Then the gatekeeper sent him to the palacekeeper, who asked the same question, and Lester made the same answer as before. So the keeper told the king, who said, "Bring him to me." When he saw Lester, he said, "So you would like to serve the princess? Now I will test you. In the bottom of the Sea of Perfect Playing there lies a string of smooth scales, like enchanted pearls. If you will bring

can play so evenly; and, if you are going to try to get the string of enchanted pearls made of even scales, you will need me, so I would better go along with you," answered the giant.

Farther on, Lester thought he saw a round stone, but it was another giant. The first giant said, "We will need that giant, for he knows how to get a perfect *legato* with voice or instrument."

The giant awoke, and replied, "I think I will go with you."

Soon Lester spied a great giant sitting in the middle of the road with cotton in his ears. "I stuffed cotton in my ears to shut off some of the sounds about me. I can hear so well that anything but absolute *clearness* is torture to me," sighed the giant.

"Will you not come with us? We need your help," cried Lester. So the good natured giant went along. And soon Lester saw another one.

"He is the *speed* giant. He can go faster than an airship and play like greased lightning. I hope he will go along with us," exclaimed the first giant. The new giant promised to go along.

When they reached the sea and rowed out to the deep water, Lester got the necklace of enchanted pearls made of major and minor scales. Then they rowed back to the shore. As soon as they landed, the giant who could hear so well said that the people in the palace were talking of a grand festival. So Lester sped away on the shoulders of the giant who could travel so fast. Just before the festival Lester gave the pearls to the king. He was so pleased that he gave Lester the office of serving Queen Melody. When the old king died, Lester was made King Harmony and he and Queen Melody had the most musical country in the world.

An Ambitious Lad

By Marion B. Matthews

Said a lad from Havana, who played on the harp,
"I am making mistakes, I must learn to B♯;
For if I don't rectify errors like that,
I am sure my performance will fall very b.
But with *b* playing, a tone sweet and pure,
And no further mistakes, I'll succeed, I am sure."

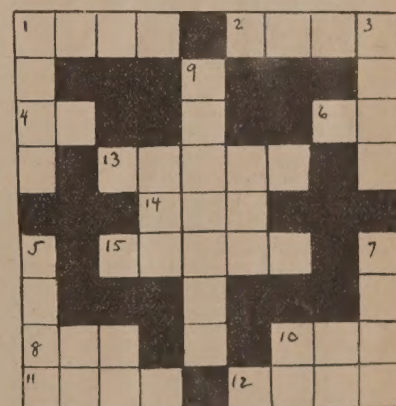
Question Box

DEAR JUNIOR ETUDE:
I would like to know if there are any Wagner or Wagnerian Societies in this country that are devoted to the study and history of Wagner and his operas. I am 14 years of age, and am clarinetist in the Junior High Symphony Orchestra of this city. I never tire of reading of Wagner and his operas. The libretto of "Parsifal" is my favorite. Having read in THE ETUDE of a Wagnerian Society, I would appreciate it greatly if you would please advise where I could obtain information on these societies.
GEORGE DEF. BUNGERER (Age 14.),
Texas.

Answer—Such societies existed in great numbers at one time but have gradually died out.

Puzzle Corner

Musical Cross-Word Puzzle



VERTICAL

1. The measurement of rhythm.
3. A term meaning "end."
5. An ornament in music.
7. A term meaning "slowly."
9. A musical term meaning "slow."

HORIZONTAL

1. A musical sound.
2. A sign giving pitch to notes.
4. A pronoun.
6. A preposition.
8. A fast scale or passage.
10. A horrible noise.
11. A character representing a tone.
12. Part of the staff.
13. Part of the piano.
14. A line measuring time.
15. Part of the body used in playing the piano.



Giacomo Puccini

Died, Brussels, 1924

y, 1858
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JUNIOR ETUDE—Continued

Junior Etude Contest

THE JUNIOR ETUDE will award three pretty prizes each month for the best and neatest original story or essay and answers to puzzles.

Subject for story or essay this month, "The value of ear-training." Must contain not over one hundred and fifty words. Any boy or girl under fifteen years of age may compete, whether a subscriber or not.

All contributions must be received at the JUNIOR ETUDE office, 1712 Chestnut Street, Philadelphia, Pa., before January 20. Names of prize winners and their contributions will be published in the April issue.

Put your name and age on upper left corner of paper and your address on upper right corner. If your contribution takes more than one sheet of paper do this on each sheet.

Do not use typewriters.

Competitors who do not comply with all of the above conditions will not be considered.

(When schools or clubs are competing please have a preliminary contest first and send only the best five to the JUNIOR ETUDE Contest.)

THE STUDY OF HARMONY

(Prize Winner)

The study of harmony is exceedingly valuable to all music students. It not only facilitates sight-reading and the recognition of key signatures, but it also teaches one to transpose music quickly and accurately, should necessity demand it. Harmony helps the student to analyze his pieces and to understand them more thoroughly. With a thorough understanding a better interpretation and success naturally follow. A higher appreciation of all music is acquired in this way. This study often inspires a talented pupil with the desire to compose music by which he may later become renowned. Some students imagine that the study of harmony is dull and uninteresting; but I have found it very interesting and a great help in many ways.

MARY ELIZABETH BECK (Age 15), Ill.

THE STUDY OF HARMONY

(Prize Winner)

Harmony is the agreement or consonance of two or more simultaneous sounds, and the art of combining sounds into chords and treating these chords according to certain rules. This study is entirely essential to musical education. In the study of harmony one learns about the fundamental and derived chords, of tones foreign to the harmony, and of the elements of composition. In conservatories of music harmony is considered one of the most important studies. I realize that to be a successful musician I must be thorough in harmony.

LOU ERNESTINE BUCK (Age 14), Texas.

THE STUDY OF HARMONY

(Prize Winner)

Harmony is invaluable to the musician. It gives understanding; and by possessing understanding one is able to bring out all the beauty in music, and also is able to criticize both masterpieces and inferior compositions. It creates interest. Since I have studied harmony I cannot but have a new interest in every bit of music. I have learned to memorize quickly by means of remembering the chords and intervals, and I also read better at sight, on the same account. Harmony stimulates the musical imagination, cultivates the musical taste, sharpens the ear, and is first aid in emergencies. At a recital a pupil forgot the closing measures of a piece and finished it up in a beautiful manner as she had done in harmony class many times. Truly, harmony is a pair of glasses whereby one can see music in a new light.

MADLINE COFFMAN (Age 12), Penna.

DEAR JUNIOR ETUDE:

I am an enthusiastic Canadian reader of your splendid magazine. I would like to tell you how I became seriously interested in music. A few years ago I had typhoid fever and I missed so much school that I had to drop out for the rest of the term. So I worked hard on music and passed my intermediate piano examination. I am working now for my A. T. C. M. examination, which I believe is purely a Canadian affair. It is sometimes called the teacher's course. I sincerely hope that I will pass it.

From your friend,
EDITH ARMSTRONG,
Morrissburg, Ontario, Canada.

Honorable Mention for Essays in October

Alice M. Roggenmosser, Helen Dummett, Joyce, I. Lennon, Gwendolyn Stuart, Thelma Huston, Olive Lewis, Alma R. Gargass, Doris M. Evans, Edith Griff, Norma Cross, Edythe Ranney, Margaret Hallowell, Nancy Cook, Evelyn Cook, Meredith Johnston, Ruth Ramsey, Dorothy Grillen.

Puzzle Corner

Answer to October Puzzle

The puzzle contest which appeared in October was to invent a puzzle instead of working one out, and a great many good ones were received, but nothing really original. They were all built on forms that have been used before in the JUNIOR ETUDE, excepting the cross-word puzzle. A good cross-word puzzle was sent by William Potter, but it can not be used for a JUNIOR ETUDE puzzle because it was too hard. It made use of French, German and Latin words, and all Junior readers might not know these words, but besides getting the prize he deserves a special commendation for neatness and careful work.

Prize winners were:

William Potter (Age 15), Massachusetts. (Cross-word puzzle.)
Louis Laughlin (Age 12), Washington. (Word-square of composers.)
Margaret Stewart (Age 12), New York. (Rearranging letters.)

Honorable Mention for October Puzzles

Lou Ernestine Buck, Maxine Crowley, Louretta Huck, Lithera Dorvin, Margaret Huck, Elinore Schweer, Grace Dickson, Norma Cross, Catherine Bernish, Josephine Bacon, Olive Lewis, Dorothy Newell, Aileen Striegel, Elizabeth Willis, Ruby Alema, Delia Smith, Muriel Williams, Grace Allendorf, Alice Thompson.

Letter Box List

Helen Boyd, Margaret Lindsay, Gladys Goldsmith, Marie Bayer, Henrietta M. Curley, Gladys McDonald, Wanda Brown, Evelyn Watkins, Phyllis Graves, Mildred Knapp, Irene Lewis, Miriam Haney, Phyllis Gordon, Peggy Stuart, Margaret A. Holmes, Hazel H. Cottles, Grace Garner, Helen Miller, Mary Thiels, Mary Bailey, Leola Spavin, Marie Bayer, Eileen M. Shimp, Elaine Fleming, Marie Kelley, Eva Marion Sher, Jean Peters, Cleo Belle Haverton, Edna Kraft, Regina Schaffer, Edna Shinniger, Helen Genevieve Reynolds, Iris Bellamy, Inez Gunderson, Jessie McCoy, Jessie Ruhl, Herbert Schuller, Clack Galloway, Beulah Gove, Carol Ballenger, Eleanor S. Eichhorn, Gladys Stuart, Nancy Whitney, Madeline Coffman, Gwendolyn Smith.

DEAR JUNIOR ETUDE:

I received THE ETUDE last Christmas as a gift and have enjoyed it very much. I always turn to the JUNIOR ETUDE first. I have taken piano lessons from a very fine teacher for four years, have given two recitals of my own, and really enjoy them. I have heard many fine artists play.

From your friend,

FRANCES ESTHER SMITH (Age 11), New York.

DEAR JUNIOR ETUDE:

I have read with interest many letters in your department from foreign as well as American correspondents. I have taken THE ETUDE for over three years and find it very helpful to me, especially in playing for church services. I think I cannot place too much emphasis on the word "practice." If children could only foresee the future benefits of their early practice! I used to hate to stay in doors to practice, but how glad I was later to bring home my first check, and then one every month for playing in church.

Many thanks for printing the addresses of foreign correspondents. I have written to one girl for over three years through seeing her letter in the Letter Box.

From your friend,

DORIS SMITH,
Florida.

DEAR JUNIOR ETUDE:

I have been taking THE ETUDE for several years and like it very much. One day one of my friends came over to my house and heard me playing out of THE ETUDE, and asked the name of the magazine and where she could get it, and now she takes it regularly. I am twelve years old and I have been taking piano lessons for over three years. We have a fine orchestra in school and I am the pianist in it, and we have some beautiful pieces to play.

From your friend,

ETHEL MAE FELLOWS (Age 12), New Jersey.

DEAR JUNIOR ETUDE:

I have been reading some of the letters in THE ETUDE and liked them so well that I decided to write one too. I take THE ETUDE and like it very much. It has so much good reading and music for young musicians. I am in the eighth grade in school and the fourth grade in music. I would like to hear from any of the children in the JUNIOR ETUDE, especially those from foreign countries. Many, many wishes for the JUNIOR ETUDE.

Your friend,
FLORENCE BUCKNIGHT (Age 14), South Carolina.

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